

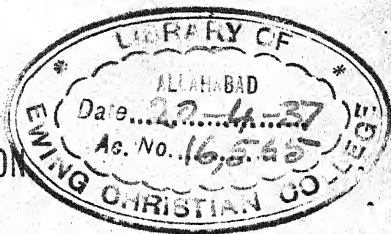


THE  
Oxford and Cambridge Edition.

SHAKESPEARE'S

# THE TEMPEST

WITH INTRODUCTION,  
NOTES, ETC.,  
FOR STUDENTS' PREPARATION



BY

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"To-day I have read *The Tempest*. It is perhaps the play I love best, and, because I seem to myself to know it so well, I commonly pass it over in opening the book. Yet, as always in regard to Shakespeare, having read it once more, I find that my knowledge was less complete than I supposed. So it would be, live as long as one might; so it would ever be, whilst one had strength to turn the pages and a mind left to read them.

"I like to believe that this was the poet's last work, that he wrote it in his home at Stratford, walking day by day in the fields which had taught his boyhood to love rural England. It is ripe fruit of the supreme imagination, perfect craft of the master hand. For a man whose life's business it has been to study the English tongue, what joy can equal that of marking the happy ease wherewith Shakespeare surpasses, in mere command of words, every achievement of those even who, apart from him, are great? I could fancy that, in *The Tempest*, he wrought with a peculiar consciousness of this power, smiling as the word of inimitable felicity, the phrase of incomparable cadence, was whispered to him by the Ariel that was his genius. He seems to sport with language, to amuse himself with new discovery of its resources. From king to beggar, men of every rank and every order of mind have spoken with his lips; he has uttered the lore of fairyland; now it pleases him to create a being neither man nor fairy, a something between brute and human nature, and to endow its purposes with words. These words, how they smack of the moist and spawning earth, of the life of creatures that cannot rise above the soil! We do not think of it enough; we stint our wonder because we fall short in appreciation. A miracle is worked before us, and we scarce give heed; it has become familiar to our minds as any other of nature's marvels, which we rarely pause to reflect upon."

GEORGE GISSING

*The Private Papers of Henry Ryecroft*

First Edition, 1905.

Twenty-three Editions & Impressions to 1935.



The Oxford and Cambridge Edition,

## EDITORIAL.

THIS Edition of *The Tempest* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features, the purpose of which may be briefly indicated.

The Life of Shakespeare has been included not only because it is likely to be of interest to the general reader, but also because a knowledge of the principal events in the poet's life is frequently required by Examining bodies in connection with the study of any particular Play.

The Literary Introduction contains separate sections upon all subjects in connection with the Play upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Elementary Examinations.

The Marginal and Foot Notes are intended to suffice for the general reader and for the first and last perusal of the Play by Candidates for Examination.

The Supplementary Notes are designed to supplement in two ways the notes printed in conjunction with the text. They contain all such elucidation as may be required by the youngest student of the Play, and also a full discussion of the more difficult words which have already received a simple explanation in the Margin of the text. They may be studied, or rapidly revised for examination, without reference to the text, the complete line or phrase containing the subject of the note being fully quoted in each instance.

Shakespearian Grammar has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

Classical Names and Glossary are referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for purposes of revision, these Sections may be studied apart from the text.

Examination Papers are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, they will prove specially serviceable where Candidates for such Examinations have to be considered.

STANLEY WOOD.

A. SYMS-WOOD.

# THE TEMPEST.

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SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON.

## NARRATIVE OF SHAKESPEARE'S LIFE.

### Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well-authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the Middle Ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education"; several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

## ii. NARRATIVE OF SHAKESPEARE'S LIFE.

### Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys "were entitled to free tuition at the Grammar School of Stratford," where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the *Play of Henry V*). His time at school was short, as his father's fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

### His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway's Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne's father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

### Early Life at Stratford.

Although we are told :

"Anne Hathaway, she hath a way,  
To charm all hearts, Anne Hathaway,"

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months' imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare's forsaking his home and finding a more congenial occupation in London (1585).

**Life in London.**

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour's Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594 ?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

**His Patrons.**

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

**His Return to Stratford.**

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat-of-arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to

{1,040 at the present time. Afterwards his income, from various sources, became much larger, and he became the owner of a large landed estate. He appears to have been fond of litigation, in which, however, he was generally successful.

#### His Last Years.

In this time of prosperity he brought out several of his best plays. The comedies, *Much Ado About Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616,



TRINITY CHURCH, STRATFORD-ON-AVON.

but the actual cause of death is unknown. His only son, Hamnet, had died many years before, but his wife and two daughters, Susannah Hall and Judith Quiney, survived him. He died at the age of fifty-two, and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

"Good Friend, for Jesus' sake forbear  
To dig the dvst encloused heare,  
Blest be ye man yt spares thes stones,  
And cvrst be he yt moves my bones."

[For the facts contained in the above account of Shakespeare's life I have relied principally upon the authority of Sidney Lee, to whose "LIFE OF WILLIAM SHAKESPEARE" (Macmillan) I would refer all students who desire to acquaint themselves with "the net results of trustworthy research respecting Shakespeare's life and writing."—Ed.]



# THE TEMPEST.

## LITERARY INTRODUCTION.

### Date of Composition.

The question of the date of composition of *The Tempest* has proved a fertile source of discussion among Shakespearian scholars and presents the student with an interesting example of the speculations to which the chronology of Shakespeare's plays frequently gives rise.

Modern editors are almost unanimously of opinion that the composition of the play is to be assigned to 1610-1611, and to this date we ourselves also incline.

Notwithstanding, however, that a general consensus of opinion points to this as being the most probable date, evidence in favour of other dates appears to possess such weight at least as to entitle them to our consideration. We shall therefore include in our examination of this question the arguments which have been given in favour of the dates 1604 and 1613.

In the following review of the evidence by which the date is to be determined we shall proceed from what is certain to what is problematical and shall present our arguments as far as possible in the order of their importance.

Students for whom the subject of chronology possesses no attraction and those who are debarred by limitations of time from studying the subject thoroughly may content themselves with a perusal of the Summary given on p. xi.

### The Play belongs to a Late Period of Production.

This fact is certain. Even if we possessed no other evidence at all the internal evidence of the versification would clearly prove that the play belongs to the last group of Shakespeare's productions.

INTERNAL EVIDENCE OF METRE.—Certain metrical changes denote Shakespeare's passage from his earliest to his latest periods. Of these we mention the following as being the most important :—

- (a) From unbroken to interrupted verse.—In the earlier plays a break or pause generally occurs at the end of each line; in the later plays the verse is often "run on;" the pause being more frequently made in some part of the line other than the end.

Compare the following lines from *Love's Labour's Lost* (1590)—

" *This fellow pecks up wit as pigeons pease,  
And utters it again when God doth please ;  
He is wit's pedlar, and retails his wares  
At wakes and wassails, meetings, markets, fairs ;  
And we that sell by gross, the Lord doth know,  
Have not the grace to grace it with such show.  
This gallant pins the wenches on his sleeve ;  
Had he been Adam, he had tempted Eve," etc.*

(V il. 315-322.)



with this passage from *The Tempest*—

"There be some sports are painful, and their labour  
Delight in them sets off : some kinds of baseness  
Are nobly undergone ; and most poor matters  
Point to rich ends. This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead,  
And makes my labours pleasures : O, she is  
Ten times more gentle than her father's crabbed,—  
And he's composed of harshness ! I must remove  
Some thousands of these logs, and pile them up,  
Upon a sore injunction : my sweet mistress  
Weeps when she sees me work, and says such baseness  
Had never like executor. I forget :  
But these sweet thoughts do even refresh my labours,  
Most busy least, when I do it." (III. i. 1-15).

In the first passage, subject, predicate and object are invariably to be found in one and the same line. In the second, either the subject or the object is frequently in one line whilst the predicate is in another. Mr. Furnivall has calculated that in *The Tempest* the proportion of unstopped or run-on lines to end-pause lines is 1 in 3.02, whereas in *Love's Labour's Lost* it is 1 in 18.14. And as the transition from unbroken to interrupted verse is regular and continuous between these limits we may fairly conclude that *The Tempest* is one of Shakespeare's latest plays.

- (b) Weak Endings.—This term implies a weak final monosyllable which generally succeeds a pause in the verse, and connects a line both in sense and pronunciation with the one that follows it. This peculiarity may be observed in the fifth and seventh lines of the passage quoted above. Until the year 1607 no weak endings are found in Shakespeare's plays; in *The Tempest* there are 67, or a percentage of 4.59.
- (c) Double or feminine endings.—In all except his earliest plays Shakespeare frequently avoids the monotony which would result from a strict adherence to the normal line of ten syllables with five stresses by using an extra unstressed syllable at the end of a line. Thus :

"Thou art inclined to sleep ; 'tis a good dullness." (I. ii. 185.)

These double endings become more and more frequent as Shakespeare progressed in his art. In *Love's Labour's Lost* their percentage is only 4 ; in *The Tempest* it has risen to 33.

- (d) Rhyme.—The absence of rhyme generally indicates that a play belongs to a late period of production. More than half the verses in *Love's Labour's Lost* are rhyming lines, whilst in *The Tempest* there occurs in the dialogue only one rhyming couplet, viz. that which marks the close of the first scene of Act II.

INTERNAL EVIDENCE OF STYLE.—Shakespeare has various more or less distinct styles corresponding to his different periods of writing. The variations are, of course, not abrupt, but in plays which are separated from one another by intervals of six or seven years, the differences become clearly marked. In his earlier plays we observe many quibbles and plays on words, verbal conceits, extravagances and far-fetched images which are absent from his later ones. The poet appears to aim at effect rather than to use language as the mere expression of thought; in fact, the speeches of his characters often lack spontaneousness. Again there is an orderliness and roundness in the sentences of the earlier plays which are often absent from those of his riper years. At first "the beginning forecasts the end, the end remembers the beginning, and all the intermediate parts are framed with an eye to both beginning and end." But in *The Tempest* and other plays of the latest period, the poet writes apparently more rapidly. Thought outruns speech; the sentences are more loosely constructed, shaping themselves from step to step, "one idea starting another, and each clause being born of the momentary impulse of the underworking vital current." Prospero's relation to his daughter of her past life affords an example of this late style of the poet's. The great magician's rambling, disjointed sentences in which he wanders diffusively from point to point are a true index of his agitated state of mind.

INTERNAL EVIDENCE OF MORAL SPIRIT.—Not only in the metre and language of the plays do we observe changes and developments that mark the poet's progress in his art. His characterisation and the structure of his plots in the later plays mark an appreciable advance. In these there is a greater disregard of formal symmetry in the grouping of characters than in the earlier plays. And, as the poet's mind grows to maturity his reflective power deepens, his imagination becomes more fertile, and his humour less superficial. "Finally," says Dowden, "in moral reach, in true justice, in charity, in self-control, in all that indicates fortitude of will, the writings of the mature Shakespeare excel in an extraordinary degree those of his younger self."

Remarking upon the romantic element in each of the plays (*Cymbeline*, *The Winter's Tale* and *The Tempest*) that belong to Shakespeare's last period, Dr. Dowden says: "They receive contributions from every portion of Shakespeare's genius, but all are mellowed, refined, made exquisite; they avoid the extremes of broad humour and of tragic intensity; they were written with less of passionate concentration than the plays which immediately precede them, but with more of a spirit of deep or exquisite recreation."

Having established by means of Internal evidence of Metre, Style and Moral Spirit that the play belongs to a late period of production, we will now state the arguments by which it has been attempted to fix

with some definiteness the precise year of its composition. We will show that:—

- (i) The play must have been written between the year 1603 and 1613.
- (ii) There is a strong probability of its having been written either at the end of 1610, or the beginning of 1611.

### The Play was written subsequent to 1603.

1. Florio's translation of Montaigne's Essays was published in the year 1603, and it is known that Shakespeare possessed the book, for there is in the British Museum a copy of it containing the poet's autograph. The 30th chapter of the 1st book of the Essays contains a description of an imaginary nation of cannibals from which the following extract is taken:—

"It is a nation, would I answer Plato, that hath no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of political superiority; no use of service, of riches, or of poverty; no contracts, no successions, no divorcences; no occupation, but idle; no respect of kindred, but common; no apparel, but natural; no manuring of lands; no use of wine, corn, or metal."

Comparing this with Gonzalo's description of his imaginary commonwealth in Act II. Sc. i., we can have little doubt but that the dramatist was familiar with the work of the Essayist, and that the play was produced subsequently to 1603.

2. There is another allusion in the play which—though not upon such good grounds as the passage referred to above—has been thought to have been suggested by some lines from the work of a contemporary. Prospero's speech in Act IV. containing the lines:—

*"The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind."* etc.

bears a certain resemblance to the following passage from the Earl of Sterline's tragedy of *Darius*, published at Edinburgh in 1603:—

*"Let greatness of her glassy scepters vaunt,  
Not scepters, no, but reeds, soon bruised, soon broken;  
And let this worldly pomp our wits enchant,  
All fades, and scarcely leaves behind a token.  
Those golden palaces, those gorgeous halls,  
With furniture superfluously fair,  
Those stately courts, those sky-encount'ring walls,  
Evanish all like vapours in the air."*

If we can bring ourselves to believe that Shakespeare's lines are a reminiscence of those of the Earl of Sterline, then this passage, as well as Montaigne's, forbids us to place *The Tempest* before the year 1603.

Having thus fixed a boundary backwards, we will now give our reasons for concluding that the play must have been written before the year 1613.

### The Play was written before 1613.

1. Manuscript evidence is in existence to the effect that the play "was acted by John Heminge and the rest of the King's Company, before Prince Charles, the Lady. Elizabeth, and the Prince Palatine Elector, in the beginning of 1613."\*
2. Ben Jonson's *Bartholomew Fair* was acted in 1614, and its Induction contains a passage which looks like a sarcasm upon Shakespeare:—

"If there be never a *servant-monster* in the fair, who can help it, he says, nor a nest of antiques? He is loth to make nature afraid in his plays, like those that beget *tales, tempests*, and such-like drolleries."

It is possible that we have here an allusion to Shakespeare's Caliban, and his *Winter's Tale*, and *The Tempest*.

### The Play was probably written in 1610 or 1611.

1. In 1609, Sir George Somers was shipwrecked on the island of Bermudas, and his adventures were given to the world by Silvester Jourdan, one of his crew, with the following title:—

*A Discovery of the Bermudas, otherwise called the ISLE OF DIVELS, by Sir Thomas Gates, Sir Geo. Somers, and Captayne Newport, and divers others.*

In this publication, Jourdan informs us, that "the Islands of the Bermudas, as every man knoweth, that hath heard, or read of them, were never inhabited by any Christian, or heathen, people, but ever esteemed, and reputed, a most *prodigious* and *enchanted place*, affording nothing but *gusts, stormes* and *foul weather*; which made every navigator and mariner to avoid them, as Seylla and Charybdis, or as they would shun the Devil himselfe."

The storm and the shipwreck of 1609, and Jourdan's particulars of the "enchanted" island, may very possibly have suggested to the mind of Shakespeare the opening incidents and the magical portion of the play. Moreover, there are many expressions in the play, which, though not literal quotations from Jourdan's pamphlet, are yet close enough paraphrases to lead us to suppose that the poet was familiar with the work of the traveller. Such expressions are:—"still-vexed Bermoothes"; "not a hair perished"; "safely in harbour is the King's ship; in the deep nook"; "the rest of the fleet which I have dispersed, they all have met again and are bound sadly home," "supposing that they saw the King's great person perish"; "the mariners I have left asleep"; "have we devils here"; "though this island seem to be desert, uninhabitable, and almost inaccessible, it must needs be of subtle, tender, and delicate temperance"; "the air breathes most sweetly," and "there is everything advantageous to life."

\* In 1613 King James I. gave his daughter Elizabeth in marriage to Frederick V., Elector Palatine. (The Palatinate was then a German state embracing two separate regions, the Rhine or Lower Palatinate, and the Upper Palatinate, including a part of Bavaria.) It has been suggested that the play was in fact written, in the first instance, to celebrate this marriage, and that Prospero, the scholar and magician, represents James I., who was deeply versed in magic, and had written a book on the subject, whilst the princely bride and bridegroom are represented by Miranda and Ferdinand. See pp. xii and xiii

The account of the shipwreck as given in the additions to Stow's "Annals," by Howes is as follows:—

"In the year 1609, the adventurers and Company of Virginia sent from London a fleet of eight ships, with people to supply and make strong the colony in Virginia; Sir Thomas Gates being President, in a ship of 800 tons; in this ship was also Sir George Somers, who was Admiral, and Captain Newport, Vice-Admiral, and with them about 160 persons. This ship was 'Admiral,' and kept company with the rest of the fleet to the height of 30 degrees; and being then assembled to consult touching divers matters, they were surprised with a most extreme violent storm, which scattered the whole fleet, yet all the rest of the fleet bent their course for Virginia, where, by God's special favour, they arrived safely; but this great ship, though new, and far stronger than any of the rest, fell into a great leak, so as mariners and passengers were forced, for three days' space, to do their utmost to save themselves from sudden sinking; but notwithstanding their incessant pumping, and casting out of water by buckets and all other means, yet the water covered all the goods within the hold, and all men were utterly tired and spent in strength, and overcome with labour; and hopeless of any succour, most of them were gone to sleep, yielding themselves to the mercy of the sea, being all very desirous to die upon any shore wheresoever. Sir George Somers, sitting at the stern, seeing the ship desperate of relief, looking every minute when the ship would sink, he espied land, which according to his and Captain Newport's opinion they judged it should be that dreadful coast of the Bermudas." We read further that they eventually "directed the ship mainly for these islands, which, by God's divine providence, at a high water ran right between two strong rocks, where it stuck fast without breaking . . . and being come ashore they were soon refreshed and cheered, the soil and air being most sweet and delicate."

2. It would appear from a comparison of *The Tempest* with *The Winter's Tale* that the two plays, judged on internal evidence alone, were written at about the same time. This circumstance supplies us with another reason for naming 1610 or 1611 as the date of our play, for *The Winter's Tale* was acted at the Globe Theatre, May 15th, 1611. The reason for placing *The Tempest* before *The Winter's Tale* is as follows:—In the latter play Shakespeare closely follows the story of Greene's *Pandosto*; but he departs from it in one important point. In Greene's tale the child (the Perdita of Shakespeare) is cast adrift in a sailless and rudderless boat, whereas in the play she is exposed in the deserts of Bohemia. The presumption, therefore, is that Shakespeare departed from his authority in this one particular, because he had already made use of the incident in *The Tempest*.

3. Another reason for assigning the composition of the play to 1610, is that at this time the minds of all Englishmen were full of thoughts of colonisation, and the diffusion of civilisation. Not only had men learned to see new and splendid prospects for navigation, commerce and industry, for national prosperity and national power, but the colonisation of Virginia (1607) had turned their thoughts in the direction of the propagation of religion, and of the benefits of civilisation. It may be that this tendency of the age is reflected in *The Tempest*. "Prospero," says Carrière, "has subdued the rude savage, the mixture of demon and animal, and taken the sovereignty of the island from him, but has made amends for his usurpation by endeavouring to raise him to the state of humanity; we may herein find an answer to the great question of the time, how far the higher



culture is justified in crushing the lower stage of development." It is true that the spirit of adventure and zeal for geographical discovery constituted a marked feature of the later years of Elizabeth, as well as of the reign of James I., but it appears to have been only in the latter reign that colonists and explorers troubled themselves to any great extent with the diffusion of the benefits of civilisation amongst the savages with whom they came in contact.

### SUMMARY OF THE ARGUMENTS FOR THE DATE OF "THE TEMPEST."

1. It was one of Shakespeare's latest plays.

Internal evidence of metre, style and moral spirit shews this.

2. It was written after the year 1603.

(a) Florio's Translation of Montaigne's Essays was published in this year and is clearly referred to in the description of Gonzalo's imaginary commonwealth.

(b) Prospero's speech containing the lines—

"*The cloud-capp'd towers, the gorgeous palaces,*" etc.

may have been suggested by a passage in the Earl of Sterline's Tragedy of *Darius* published in 1603.

3. It was written before the year 1613.

(a) It was acted on the occasion of the marriage of Princess Elizabeth with the Palsgrave Frederick in February, 1613.

(b) The Induction to Ben Jonson's *Bartholomew Fair*, acted in 1614, appears to contain allusions to it.

4. It was probably written late in 1610 or early in 1611.

(a) It contains evident references to Sir Geo. Somers' shipwreck as recounted in Jourdan's pamphlet published in 1609.

(b) There is evidence to show that it was written before *The Winter's Tale* which was played in 1611.

(c) This was a period of strong interest in geographical discovery combined with enthusiasm for the spread of the benefits of religion and civilisation among savages.

### ARGUMENTS FOR AN EARLIER DATE.

Hunter assigns the date of *The Tempest* to the year 1596 and gives as his principal reason that the Prologue to Ben Jonson's *Every Man in his Humour* contains unquestionable allusions to our play. Ben Jonson's play was first represented at the Rose Theatre in 1596 and, if the Prologue, as we have it, were spoken on the same occasion we should certainly possess a very strong argument in favour of an early date.

Reply:—(i.) There is no definite fact to determine the date of the Prologue which is wanting in the quarto of 1610 and is first met with in the folio of 1616. (ii.) Internal evidence is altogether opposed to such an early date.

Hunter again maintains *The Tempest* to be identical with the *Love's Labour's Won* mentioned by Meres in his list of Shakespeare's plays published in 1599.

*Reply*:—(i.) The play given in Meres' list as *Love's Labour's Won* is, in all probability, *All's Well that Ends Well*. (ii.) It is not in Shakespeare's manner to take the title of his play from the main incident in the play—in this case the love of Ferdinand and Miranda—but rather from "the general course of thought or action." (iii.) In *The Tempest* the lady falls in love at first sight and is not won by any love labours at all.

Karl Elze places the date of the play in the year 1604. He quotes from Ben Jonson's *Volpone* which was published before 1605—

"All our English writers,  
I mean such as are happy in the Italian,  
Will deign to steal out of this author, mainly:  
Almost as much as from Montaigne.

Elze is of opinion that Jonson here alludes to Shakespeare's description of Gonzalo's imaginary commonwealth to which we have already referred above and that consequently *The Tempest* must have been written before 1605.

*Reply*:—If the lines refer to Shakespeare at all they may just as well refer to his borrowings from Montaigne in other plays, especially *Hamlet* (1604), as to *The Tempest*.

Again, in II. ii. Trinculo mentions "a dead Indian" and a painted sea-monster. Indians had first been brought over to England by Frobisher in 1577 and excited great interest. Elze argues that by 1610 or 1611 they had become an almost everyday sight and that the exhibition of dead Indians would hardly prove remunerative. With regard to the sea-monster he says that such a "strange fish" in the form of a woman from her waist upwards was actually exhibited in 1604.

*Reply*:—(i.) If Indians excited interest in 1604, twenty-seven years after their first introduction into England, such an interest might very well continue for another six years. (ii.) The mere mention of a "dead Indian" and a "strange fish" does not necessarily imply that the poet had any particular exhibition in his mind. (iii.) If some such exhibition were in Shakespeare's mind and made a deep impression upon it, surely he may be credited with a memory good enough to retain that impression for a few years.

### ARGUMENT FOR A LATER DATE.

It has been suggested that *The Tempest* was a masque written by Shakespeare in 1613 to celebrate the marriage of Princess Elizabeth with the Elector Frederick. The marriage took place on February 14th, 1613, and *The Tempest* was one of a series of nineteen plays which were performed at the nuptial festivities in May, 1613. Those who argue for this date have an interpretation for the play which is adapted to suit their theory. They contend that the chief human personages Prospero, Ferdinand and Miranda represent King James, the Elector and Elizabeth, the "island princess." "A foreign prince from beyond the seas espouses an island princess who has never left her home, the union being brought about by the wisdom of her sage father, potent in all lawful arts, but the inexorable enemy of witchcraft, precisely the character which James the First supported in his own estimation." It is pointed out, moreover, that the supposed death of Ferdinand conveys an allusion to the death of Prince Henry which had taken place in the preceding November, and that at the



last "the childless Prospero gains a son in Ferdinand, as James was regaining one in Frederick.

*Reply* :—(i.) None of the other plays chosen for the same occasion were new plays. (ii.) The explanation of the play representing it as symbolical is fanciful and far-fetched. (iii.) Although the real masque contained in Act IV. of *The Tempest* is a bridal masque, yet it arises naturally enough out of the action of the play and need not be associated with any particular wedding. (iv.) Prince Henry died in November, 1612; the marriage of Princess Elizabeth took place on February 14th, 1613. The interval appears to be somewhat short even for Shakespeare to have composed the play of *The Tempest* in the time.

## ON MASQUES.

### Definition of Masques.

The "masque" or "mask" was a dramatic composition of a somewhat elastic kind comprising, in varying proportions, declamation and dialogue, music and dancing, decoration and scenery. On the one hand, in its more primitive stages, it closely resembled the pageant in externals; on the other hand in its later developments in the distinctness of its characters and in the fulness of the action introduced into its scheme, it is scarcely to be distinguished from the regular drama. It was not usually committed to ordinary performers, but was most often played by the highest nobility of both sexes, whilst on occasions even the King and Queen took part in it.

### Their Popularity.

Masques were a favourite form of entertainment in Queen Elizabeth's reign and were common incidents in her progresses. They were cultivated with even more assiduity in the reign of James I., and in that of his successor, outshone the attractions of the regular drama itself.

Most of the Elizabethan dramatists contributed to this species of entertainment, but it attained its highest degree of excellence in the hands of Ben Jonson whose "mythological personages, amid the most scrupulous preservation of their respective attributes, move with elasticity and vigour; and while the dialogue is distinguished by a masculine strength and freedom, the lyrical part of these gay pastimes is clothed with all the richness and luxuriance of poetry."—WM. GIFFORD.

Other well-known writers of Masques were Fletcher (d. 1637), Chapman (d. 1634), Dekker (d. circa 1637), Ford (d. 1639), and Campion (d. 1623).

### Their Origin and History.

Masques being so closely connected with pageants and triumphs, it is difficult to say at what period they originated. Warton says: "It is not quite uncertain that masques had their beginning in the reign of Edward III." The earliest masque, however, of which we have any definite knowledge is that of which Edward Hall, the chronicler, writes as follows: "On the day of the Epiphany (1513) at night, the king with eleven other were disguised after the manner of Italy, called a Mask, a thing not seen afore in England. . . . After the banquet done these Masquers came in with six gentlemen disguised in silk, bearing staff-torches, and desired the ladies to dance." Thus it appears that the masque came to England from Italy and that it grew out of the Carnival and was at first especially associated with the Feast of Epiphany, old Christmas Day (our Twelfth Day).

In the year 1612 the Society of Lincoln's Inn presented a masque before James I. in honour of the marriage of Princess Elizabeth at the cost of more than one thousand and eighty pounds. This entertainment will have taken place during the series of festivities which included the presentation of *The Tempest*. The poetry was by Chapman and the machinery by Inigo Jones.

The performance of a masque by Queen Henrietta Maria and her ladies at Whitehall in 1632 probably supplied the occasion for the disloyal innuendo which is contained in *Histrion Mastix*, William Prynne's famous invective against the stage.

The *Microcosmus* of T. Nabbes (printed 1637) was the first masque brought upon the public stage.

#### Salient Features of a Masque.

The salient features of masques were:—(1) Allegories and mythical subjects predominated: (2) The characters are usually gods and goddesses of classical mythology, or personified qualities such as Delight, Grace, Love, Harmony, Revel, Sport, Laughter: (3) The number of characters is usually small and often equally divided between males and females: (4) The entertainments were shorter than regular dramas: (5) The scenes are laid in ideal regions, such as the Hill of Knowledge, the House of Chivalry, the House of Oceanus, the Fountain of Light: (6) They were written in rhymed verse: (7) They were performed privately and the actors and actresses were amateurs: (8) Their object was usually to celebrate marriages in high life: (9) Most costly and elaborate scenery and costume were employed: (10) Within the masque proper there is usually a ridiculous masque or "anti-masque" (= antic-masque), performed partly by servants, partly by actors hired for the purpose, and generally separated from the actual masque by a change of scene.

#### Shakespeare and Masques.

Shakespeare's *Tempest* is not the only play in which he has introduced a masque. In the *Merchant of Venice* he alludes to most of its distinguishing features. There is a masque in *Henry VIII.*, and in *Love's Labour's Lost*; the fifth act of *Cymbeline* contains an apparition scene which has some of the characteristics of a masque; and the fairy machinery, the lyrical strain and the farcical interlude of *A Midsummer Night's Dream* associate it closely with the same class of representation.

#### The Masques in "The Tempest."

The play of *The Tempest* contains two more or less elaborate masques (in III. iii. and IV. i.) of the kind which was at that time frequently presented before persons of distinction. The more important of these masques, that which is presented in Act IV., has the following features characteristic of this kind of entertainment:—(1) It is performed in honour of a marriage. (2) It is written in rhymed verse. (3) It takes place out of doors and the characters are taken from classical mythology. (4) The whole forms a "majestic vision" and is "harmonious charmingly." (5) Nymphs and Reapers dance, "properly

habited" (*i.e.* handsomely attired). (6) The expressions "baseless fabric" and "insubstantial pageant," and the suddenness with which the vision disappears from view, appear to denote some kind of elaborate machinery.

The Banquet Scene of Act III., which Sebastian describes as "a living drollery," resembles in some degree an anti-masque. It was in dumb show, and in this respect resembles the earlier masque whose chief attraction consisted in splendid costumes and decorations, in music and in dancing. In this case also, as in the other, the sudden vanishing of the banquet "with a quaint device" suggests some stage properties unusually elaborate for use in an ordinary play at that period. [For additional information on the subject of masques, see the Appendix, p. 196.]

### THE SOURCE OF THE PLOT.

Many works are named from which Shakespeare probably took incidents, or borrowed ideas for parts of the play of *The Tempest*, but there is no known work to which the plot of the play can be traced.

It is quite possible, however, that Shakespeare did borrow his plot from some story which is now lost, though it may have been at one time in existence in print. We know that in the case of other plays he almost invariably founded the plot upon some well known tale, and it is consequently not an unlikely supposition that the plot of *The Tempest* had a similar origin.

*Aurelio and Isabella.*

This presumption is perhaps borne out by the fact that the poet Collins informed the laureate Thomas Warton that he had read the romance from which the play was formed, and though he named a story *Aurelio and Isabella* which, on examination, was found to contain no suggestion of such a plot, yet, as Warton says: "A useful conclusion may be drawn from it, that Shakespeare's story is somewhere to be found in an Italian novel, at least that the story preceded Shakespeare." Here Warton adds:—

"Mr. Collins had searched this subject with no less fidelity, than judgment and industry; but his memory failing in his last calamitous indisposition, he probably gave me the name of one novel for another. I remember he added a circumstance, which may lead to a discovery, that the principal character of the romance, answering to Shakespeare's Prospero, was a chemical necromancer, who had bound a spirit like Ariel to obey his call and perform his services. It was a common pretence of the dealers in the occult sciences to have a demon at command. At least Aurelio or Orello was probably one of the names of this romance, the production and multiplication of gold being the grand object of alchemy. Taken at large, the magical part of *The Tempest* is founded in that sort of philosophy which was practised by John Dee and his associates, and has been called the Rosicrucian. The name Ariel came from the Talmudistic mysteries with which the learned Jews had so inflicted this science."

*The Beautiful Sidea.*

There is in existence a German play, *Die Schöne Sidea* (The Beautiful Sidea), by Jacob Ayer, a notary of Nuremberg, the plot of which resembles that of *The Tempest* so closely that critics have supposed that the two plays were in some way connected with each other. It is impossible that Ayer's plot was taken from *The Tempest*, inasmuch as he died in 1605. \*

\* Thoms, however, says that he lived "probably till about 1618."

We must therefore come to one of four conclusions, either—

1. The resemblance in plot and incident is accidental.
2. Shakespeare and Ayrrer went to the same source (now lost) for their plots.
3. Shakespeare was acquainted with Ayrrer's play.
4. He had heard of it from some member of a company of English comedians who were at Nuremberg in 1604.

We ourselves incline to the fourth supposition, for the resemblance between the two plays is in plot only.

[For the benefit of the curious and of those interested in such comparisons we give in the Appendix p. 199 the chief points of resemblance between the two plays, extracted from Mr. Thoms' *Three Notelets on Shakespeare*.]

#### Sources for different parts of the Play.

Where positive facts are lacking it will usually be found that conjectures abound. Hence we need not be surprised to find that many different works are named as having furnished Shakespeare with incidents or ideas for his play. We give here a list of the more important:—

1. Silvester Jourdan's *Discovery of the Bermudas* referred to on p. ix.
2. Another pamphlet was issued in 1610 in connection with the same voyage of Sir Geo. Somers, with the title *The True Declaration of the Council of Virginia*, which may also have furnished hints.
3. Florio's translation of Montaigne's *Essays*, alluded to on p. viii.
4. The Earl of Sterline's tragedy of *Darius*, for which see p. viii.
5. Hakluyt's *Voyages* (1598) may have provided some features, see the note on III., iii., 47.
6. Eden's *History of Travale in the East and West Indies*, probably furnished the name of Setebos, and perhaps also the names Alonso, Ferdinand, Sebastian, Gonzalo and Antonio.
7. Raleigh's *Discovery of the large, rich, and beautiful Empire of Guiana* (1596) in which the author speaks of "a nation of people whose heads appear not above their shoulders . . . they are reported to have their eyes in their shoulders, and their mouths in the middle of their breasts." With this description compare Act III., Sc. iii., 43-7:—

"When we were boys,  
Who would believe that there were mountaineers  
Dew-lapp'd like bulls, whose throats had hanging at 'em  
Wallets of flesh? or that there were such men  
Whose heads stood in their breasts?"

8. Golding's *Translation of Ovid* was familiar to Shakespeare, who appears to have been indebted to it for much of Prospero's speech.

'Ye elves of hills, brooks, standing lakes and groves,' etc. (v. i. 33-50.)

9. For the magical portions of the book Shakespeare may have taken suggestions from King James' *Demonology* (1603); from Scot's *Discoverie of Witchcraft* and *Discours of Divels and Spirits* (1584) and from Dr. Dee, a famous magician and conjuror, whose library of four thousand books and seven thousand manuscripts was seized in 1583.
10. From the chapter in Philemon Holland's translation of Pliny (1601), which treats "of strange and wondrous shapcs of sundrie nations," Shakespeare may have gathered general ideas of a monster in human shape, like Caliban.

## THE SCENE OF THE PLAY—PROSPERO'S ISLAND.

A great deal of profitless speculation has been indulged in as to the exact locality in which the scene of *The Tempest* is laid. Commentators have asked themselves what particular island in the Mediterranean Sea (and even in the Atlantic Ocean) Shakespeare had in his mind when he wrote the play, and various answers have been supplied. Although we ourselves do not for a moment believe that Prospero's island ever had any real existence except in the imagination, yet for the sake of completeness we mention a few of the theories which have been seriously put forward by others.

- (1) Chalmers proposes Bermuda as the scene of the play. The absurdity of this suggestion is evident from two passages:—

- (i) In I. ii. 230 we read that when the king's ship was wrecked close by the shore of the island, Ariel dispersed the rest of the fleet, and that by the time he has, with his customary rapidity, returned to his master:—

*"they all have met again  
And are upon the Mediterranean flote,  
Bound sadly home for Naples,  
Supposing that they saw the king's ship wreck'd."*

(I. ii. 233.)

Can we stretch probability so far as to imagine that in the space of a few minutes, or at most hours, the fleet voyaged from the Atlantic Ocean to the Mediterranean Sea?

- (ii) Again we read, a few lines earlier in the same speech, that Ariel has safely lodged the king's ship:—

*"in the deep nook, where once,  
Thou call'dst me up at midnight to fetch dew  
From the still-vev'd Bermoothes."*

(I. ii. 227.)

When we reflect that Ariel was able "to fly," "to ride on the curl'd clouds," to "drink the air before him and return or ere your pulse beat twice," it would hardly seem necessary to disturb his slumbers at midnight that he might fetch dew from one part of the island to another.

2. Hunter suggests Lampedusa, and gives his reasons. It lies mid-way between Malta and the African coast, and is in dimensions "what we may imagine Prospero's island to have been; in circuit thirteen miles

and a half ;" it is "situated in a stormy sea," is a deserted island, and has the reputation of "being enchanted."

8. Dr. Bell thought that Corcyra was the locality intended by the poet, and others have suggested Malta.

We have said that we do not believe Shakespeare had any particular locality in his mind when he wrote the play. This does not preclude the possibility of his having been influenced by contemporary descriptions of the Bermudas, or of any other island or colony ; but surely the brain and the imagination that could create a Prospero, an Ariel, and a Miranda, could give them "a local habitation" without the aid of geography.

## CHARACTERISTICS OF "THE TEMPEST."

### A Romantic Drama.

*The Tempest* is one of the most imaginative, most original, and most varied of Shakespeare's romantic dramas. In it "the wild and the wonderful, the pathetic and the sublime are artfully and gracefully combined with the sportive sallies of a playful imagination." In it Shakespeare has "made the supernatural natural, and the wonderful ordinary." After exhausting old worlds he has, as Johnson says, "imagined new."

The action is simple and the plot slight. We know what the end will be almost from the very beginning, and yet our interest never wavers, for the poet has brought together, "without any violation of dramatic probability or consistency, the most extraordinary incidents, and the most singular assemblage of characters, that fancy, in her wildest moods, has ever generated."—DRAKE.

"Coleridge says *The Tempest* is a specimen of the purely romantic drama. The term *romantic* is here used in a technical sense ; that is, to distinguish the Shakespearian from the Classic Drama. In this sense, I cannot quite agree with the great critic that the drama is *purely* romantic. Highly romantic it certainly is, in its wide, free, bold variety of character and incident, and in all the qualities that enter into the picturesque ; yet not more romantic in such sort, I think, but that it is at the same time equally classic ; classic, not only in that the unities of time and place are strictly observed, but as having the other qualities which naturally go with those laws of the classic form ; in its severe beauty and majestic simplicity, its interfusion of the lyrical and the ethical ; and in the mellow atmosphere of serenity and composure which envelopes it : as if on purpose to show the Poet's mastery not only of both the Classic and Romantic Drama, but of the common Nature out of which both of them grew. This union of both kinds in one without hindrance to the distinctive qualities of either—this it is, I think, that chiefly distinguishes *The Tempest* from the Poet's other dramas."—HUDSON.



### Compared with "A Midsummer Night's Dream."

In *The Tempest*, as in *A Midsummer Night's Dream*, magical or supernatural agencies are the mainspring of the plot. But it differs from the earlier play in that it is pervaded by a more serious atmosphere. It belongs clearly to a maturer age. As Dr. Dowden says: "In the earlier play of fairy enchantments, *A Midsummer Night's Dream*, the 'human mortals' wander to and fro in a maze of error, misled by the mischievous frolic of Puck, the jester and clown of Fairyland. But here the spirits of the elements, and Caliban, the gross genius of brute matter,—needful for the service of life—are brought under subjection to the human will of Prospero."

*The Midsummer Night's Dream* and *The Tempest* may be, in so far, compared together, that in both the influence of a wonderful world of spirits is interwoven with the turmoil of human passions, and with the farcical adventures of folly. . . . In profound and original characterization, the superiority of *The Tempest* is obvious; as a whole, we must always admire the mastery with which he has here displayed in the economy of his means, and the dexterity with which he has disguised his preparations,—the scaffoldings for the wonderful aerial structure. In the *Midsummer Night's Dream*, on the other hand, there flows a luxuriant vein of the boldest and most fantastical invention; the most extraordinary combination of the most dissimilar ingredients seem to have been brought about without effort by some ingenious and lucky accident, and the colours are of such clear transparency that we think the whole of the variegated fabric may be blown away with a breath."—SCHLEGEL.

"*The Tempest* is at once the complement of, and the pendant to, the *Winter's Tale* and *The Midsummer Night's Dream*. While in the last the mind and the life of man are contemplated from the side of fancy and feeling, and in the *Winter's Tale* from that of passion and affection—the highest degrees of pain and pleasure—it is in will and action that it appears in *The Tempest*. Here all is design and forethought; all is bristling with resolves and deeds. But, inasmuch as we are still within the comic domain, its resolution seems to be born only of the moment; and the will, capricious and rapidly determined to evil, or swayed again to good, never ripens into action; it is soon overthrown by higher opposing powers, and after fruitless endeavours relapses into impotency."—ULRICI.

For a further comparison between the two plays the student is referred to the Oxford and Cambridge edition of *A Midsummer Night's Dream*, p. xxvii.]

### The Three Unities are Preserved.

It is a characteristic feature of this play that in it Shakespeare has preserved in a much greater degree than in any of his other plays, the Dramatic Unities.

*The Unity of Time* requires that the time taken in the representation of the play should be proportioned as near as can be to that of the action of the play. In no case should the time of the feigned action exceed the compass of a natural day. The whole of the action of *The Tempest* is comprised within a period of less than four hours.

*The Unity of Place* requires that the scene be continued through the play, in the same place where it was laid in the beginning. Practically, the whole of the scene of *The Tempest* is laid in Prospero's island, and the distances over which the characters are supposed to pass are no greater than could be traversed in the time allotted.



*The Unity of Action* requires that the poet should aim at one great and complete action, to the carrying on of which all things in his play, even the very obstacles, are to be subservient. This Unity has been observed, inasmuch as all the subordinate incidents depend upon and contribute towards the one strong concentrated interest, the display of Prospero's magical power and beneficence, culminating in the marriage of Ferdinand and Miranda."

"Some have thought that in this play Shakespeare specially undertook to silence the pedantic cavillers of his time by showing that he could keep to the rules of the Greek stage, if he chose to do so, without being any the less himself."—Hudson.

### The Love Element in the play.

In reviewing the characteristics of the play we must not omit to mention that feature which, for many, will constitute its greatest charm—the love scenes between Ferdinand and Miranda.

In Act I., Scene ii., and in Act III., Scene i., love at first sight and the emotion of love, the mutual sympathy and the thrill and withal the purity and innocence of love are expressed with such simplicity and beauty as we shall look in vain to find in the works of any other dramatist. Mrs. Kemble, speaking of Miranda, says that "her surrender of herself to the man she loves is so little feminine after the approved feminine fashion, that it is simply angelic," and Mrs. Jameson supposes that "there is nothing of the kind in poetry equal to the scene between Ferdinand and Miranda."

### Parallel between Prospero and Shakespeare.

There is another peculiar interest in the play of *The Tempest*, consisting in the fact that Prospero has been identified with Shakespeare himself. Mr. Campbell, who regarded the play as the last the poet wrote, speaks as follows: "*The Tempest*, however, has a sort of sacredness, as the last work of the mighty workman. Shakespeare, as if conscious that it would be his last, and as if inspired to typify himself, has made its hero a natural, dignified and benevolent magician, who could conjure up spirits from the vasty deep, and command supernatural agency by the most seemingly natural and simple means. And this play of our poet has magic, indeed; for what can be simpler in language than the courtship of Ferdinand and Miranda, and yet what can be more magical than the sympathy with which it subdues us? Here Shakespeare himself is Prospero, or rather the superior genius who commands both Prospero and Ariel. But the time was approaching when the potent sorcerer was to break his staff and bury it [in the earth] . . . . That staff has never been and never will be recovered."

"It is not chiefly because Prospero is a great enchanter, now about to break his magic staff, to drown his book deeper than ever plummet sounded, to dismiss his airy spirits, and to return to the practical service of his Dukedom, that we identify Prospero in some measure with Shakespeare himself. It is rather because the temper of Prospero, the grave harmony of his character, his self-mastery, his calm validity of will, his sensitiveness to wrong, his unfaltering justice, and with these, a certain abandonment, a remoteness from the common joys and sorrows of the world, are characteristic of Shakespeare as discovered to us in all his latest plays."—Dowden.

"In the play of *The Tempest* Shakespeare has combined all the resources of his wonderful imagination; and in it has with consummate skill displayed the vast variety of his powers. In the latter quality—that of his variety—the play may be pronounced the most original, as well as the most complete of his productions. It is at once instinct with grace and beauty, grandeur and sublimity, mirth, cheerfulness, and broad humour. It is not more natural in its human passion than it is in its spiritual emotion and affection; and such is the power of the poet's 'so potent art,' that his *ideal* beings, however wild and fantastic, possess as complete an individuality and identity, with show of verisimilitude (or, in plainer words, they are as *natural*), as his most ordinary and every-day characters. Such, too, is his skill in exciting our sympathies with them all, that we take no more interest in the crowning of Miranda's happiness with her lover, than we do in the emancipation and unchartered liberty of the delicate Ariel."—COWDEN CLARKE.

## THE UNDERLYING IDEA OF THE PLAY.

*"The true freedom of man consists in service."*\*

### Cheerfulness under Calamity.

This appears to us to be one of the keynotes of the play. It is struck at the very beginning by the Boatswain, who, with shipwreck threatening him, and whilst working like twenty men, yet inspires confidence and calls for cheerfulness on the part of his men, he himself, full of earnestness though he be, jesting in the midst of danger.

"*Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare!*" (I. i. 6.)  
The same excellent quality is perceptible all through the play in the person of Gonzalo, who, in the first scene, with death staring him in the face, draws great comfort from this same Boatswain, whose "complexion is perfect gallows," but in whose honesty, we imagine, "the good old lord" discerns a kindred spirit to his own. Ferdinand also, who in his own country

*"would no more endure*

*This wooden slavery than to suffer*

*The flesh-fly blow my mouth,"*

(III. i. 61.)

becomes, for Miranda's sake, a "patient log-man," and learns that "the labour we delight in physics pain."† Miranda, who, by her instinctive cheerfulness, had once before raised in her father "an undergoing stomach, to bear up against what should ensue" when she did

*"smile*

*Infused with a fortitude from heaven,"*

(I. ii. 153.)

now weeps with joy, and in "plain and holy innocence" offers herself to Ferdinand, if not to be his wife, to be his maid—

*"To be your fellow*

*You may deny me; but I'll be your servant,*

*Whether you will or no."*

(III. i. 84.)

Ariel, too, although a spirit of air and, consequently, a "chartered libertine,"† nevertheless serves his master "without or grudge or grumbling," and takes a pride in the performance even of the labour that is repugnant to his inmost nature—

*"Sir, all this service*

*Have I done since I went."*

(V. i. 225.)

He proudly says to Prospero, and asks him eagerly,

*"Was't well done?"*

(V. i. 240.)

\* COWDEN,

† *Macbeth.*

† *Henry V.*

**Whence this Cheerfulness Originates.**

A point, however, of importance to be observed in connection with this cheerfulness under circumstances which might be expected to exclude it, is that it is only perceptible in the persons of those who put their hearts into their work. We do not see it in Caliban, whose nature is to curse, and who displays only cheerfulness of the spurious kind, excited artificially and subject to sudden reaction, nor do we see it in Sebastian or Antonio, whose jests have more of bitterness than merriment in them. If we look a little further into the nature of this cheerfulness, we shall see that it is something more than the mere effervescence of spirits or the *joie de vivre*, which we may observe in many of the characters of Shakespeare's earlier plays; and yet it is not the studied cheerfulness which was assumed, and nobly assumed by Henry V. before Agincourt, with a view to uplifting the drooping spirits of his soldiers. The cheerfulness, which we regard as one of the keynotes of *The Tempest*, is a second nature, and in great measure the outcome of bringing up and education. It is in fact the visible outward indication of the true freedom of man which "consists in service."

"Finally, in the Epilogue, which was written perhaps by Shakespeare, perhaps by some one acquainted with his thoughts, Prospero, in his character of a man, no longer a potent enchanter, petitions the spectators of the theatre for two things, pardon and freedom. . . . Shakespeare was aware that no life is ever lived which does not need to receive as well as to render forgiveness. He knew that every energetic dealer with the world must seek a sincere and liberal pardon for many things. Forgiveness and freedom: these are keynotes of the play. When it was occupying the mind of Shakespeare, he was passing from his service as an English country gentleman. Had his mind been dwelling on the question of how he should employ his new freedom, and had he been enforcing upon himself the truth that the highest freedom lies in the bonds of duty?"

DOWDEN.

### SHAKESPEARE'S LATEST PERIOD OF AUTHORSHIP.

Dr. Dowden, classifying the plays of Shakespeare according to "epochs of spiritual alteration and development," places together in one group *Timon of Athens*, *The Tempest* and *Cymbeline*, and he gives as his reason for placing *The Tempest* in this group that he finds in it "the pathetic yet august serenity of Shakespeare's final period." Speaking of the group of these plays, he says, "It would seem that about this period Shakespeare's mind was much occupied with the questions, In what temper are we to receive the injuries inflicted upon us by our fellow-men? How are we to bear ourselves towards those that wrong us? How shall we secure our inward being from chaos amid the evils of the world? How shall we attain to the most just and noble attitude of soul in which life and the injuries of life may be confronted?" and, comparing the characteristics of the three plays, he writes, "But the ties of deepest kinship between them are spiritual. There is a certain romantic element in each. They receive contributions from every portion of Shakespeare's genius, but all are mellowed, refined, made exquisite; they avoid the extremes of broad humour and of tragic intensity; they were written with less of passionate concentration than the plays which immediately precede them, but with more of a spirit of deep or exquisite recreation. . . . Shakespeare still thought of the graver trials and tests which life applies to human

## On Various Interpretations of the Play. xxiii.

character, of the wrongs which man inflicts on man; but his present temper demanded not a tragic issue—it rather demanded an issue into joy or peace. The dissonance must be resolved into a harmony, clear and rapturous, or solemn and profound. And, accordingly, in each of these plays, *The Winter's Tale*, *Cymbeline*, *The Tempest*, while grievous errors of the heart are shown to us, and wrongs of man to man as cruel as those of the great tragedies, at the end there is a resolution of the dissonance, a reconciliation. This is the word which interprets Shakespeare's latest plays—reconciliation, 'word over all, beautiful as the sky.' It is not, as in the earlier comedies—*The Two Gentlemen of Verona*, *Much Ado About Nothing*, *As You Like It*, and others—a mere *dénouement*. The resolution of the discords in these latest plays is not a mere stage necessity, or a necessity of composition, resorted to by the dramatist to effect an ending of his play, and little interesting his imagination or his heart. Its significance here is ethical and spiritual; it is a moral necessity."

"And Shakespeare, we have good reason to believe, did at last attain to the serene self-possession which he had sought with such persistent effort. He feared that he might become (in spite of Mercutio's jests) a Romeo; he feared that he might falter from his strong self-maintenance into a Hamlet; he suffered grievous wrong and he resolved that he would not be a Timon. He ended by becoming Duke Prospero. Admired Miranda—truly "a thread of his own life"—he made over to the young gallant Ferdinand—(and yet was there not a touch of sadness in resigning to a somewhat shallow-souled Fletcher the art he loved?). He broke his magic staff; he drowned his book deeper than ever plummet sounded; he went back, serenely looking down upon all of human life, yet refusing his share in none of it, to his Dukedom at Stratford resolved to do Duke's work, such as it is, well."—DOWDEN.

## ON VARIOUS INTERPRETATIONS OF THE PLAY.

In discussing the subject of Masques we pointed out that in them allegories and mythological subjects predominated. We do not ourselves consider that Shakespeare himself regarded *The Tempest* in the light of a Masque, though it may possibly have been written or at least received additions for the purpose of private representation at Court. Be that as it may, it resembles the dramatic compositions, known as masques, in so far as it has, more than any other of Shakespeare's plays, given rise to many fanciful interpretations. Many critics have regarded it as a masque, and have detected in the scheme of the play a great deal more than is apparent to the ordinary reader, a great deal more also than would be obvious to the spectator, and much more, we venture to think, than was in the mind of the poet when he wrote the play. This characteristic of the play, its tendency to lead critics to perceive in it something more than "the irresponsible play of poetic fancy," is illustrated by Dr. Dowden, from whom we take the following quotation:—

"It remains to notice of *The Tempest* that it has had the quality, as a work of art, of setting its critics to work as if it were an allegory; and forthwith it baffles them, and seems to mock them for supposing that they had power to 'pluck out the heart of its mystery.' A curious and interesting chapter in the history of Shakespearian criticism might be written if the various interpretations were brought together of the allegorical significance of Prospero, of Miranda, of Ariel, of Caliban.

Caliban, says Kreyssig, is the People. He is understanding apart from imagination, declares Professor Lowell. He is the primitive man abandoned to himself, declares M. Mézières . . . . That Caliban is the missing link between man and brute (Shakespeare anticipating Darwinian theories), has been elaborately demonstrated by Daniel Wilson. Caliban is one of the powers of nature over which the scientific intellect obtains command, another critic assures us, and Prospero is the founder of the Inductive Philosophy. Caliban is the colony of Virginia. Caliban is the untutored early drama of Marlowe."

[For the benefit of the curious or of those who wish to pursue this branch of the subject further, we have collected in the appendix the interpretations of the play, given by Dr. Dowden himself, Gervinus and Mrs. Kemble. See p. 201.]

### THE ELEMENT OF MAGIC IN THE PLAY.

It is most important to remember, if we would put ourselves in the position of an Elizabethan audience, that the system of magic was in Shakespeare's time an article of belief very generally accepted, and that it was received even among the learned with but little hesitation. A proof of this is to be found in the number and importance of the works on magic, enchantment and demonology, which existed both in print and in manuscript in Shakespeare's times.

A study of these works would enable us to write a compendious history of magic, presenting all the outward appearance of a scientific treatise; but it will be sufficient for our purpose if we introduce here a short account of such superstitions and beliefs as have, with slight modifications been adopted by Shakespeare in the play of *The Tempest*. From the quotations which we give from the play it will be apparent to all how closely the dramatist has adhered to the *minutiae* of popular tradition and superstition.

Two Orders of Professors of Magic.—Professors of Magic were popularly divided into two classes.

1. Magicians who *commanded* the service of superior intelligences. These were again subdivided into higher and inferior magicians.
2. Necromancers, and wizards (and witches) who entered into a *league* with, or submitted to be the instruments of, these powers.

Prospero belongs to the first class; the Witches of *Macbeth* belong to the second. Prospero in *The Tempest* operates upon inferior agents, upon elves, demons, and goblins, through the medium of Ariel, a spirit too delicate and good to "act abhorr'd commands," but who "answer'd his best pleasure," and was subservient to his "strong bidding."

Attributes of the Magician.—Much virtue was attached to the costume and properties of the Magician, and Shakespeare has accordingly given due prominence to Prospero's use of his books, his wand and his robe. Books are represented as one of the chief sources of the magician's



influence over the spiritual world. Prospero prized them above his dukedom. He declares—

*"I'll to my book,  
For yet ere supper-time must I perform  
Much business appertaining"* (III. i. 94.)

and, on relinquishing his art, he says, that

*"deeper than did ever plummet sound  
I'll drown my book."* (V. i. 56.)

Caliban was aware of their value to the magician. When conspiring against the life of his master and benefactor, he tells Stephano that, before he attempted to destroy him, he must

*"Remember  
First to possess his books; for without them  
He's but a sot, as I am, nor hath not  
One spirit to command."* (III. ii. 102.)

Next to his books his wand assumes importance as an instrument of power. He tells Ferdinand—

*"I can here disarm thee with this stick  
And make thy weapon drop,"* (I. ii. 472.)

and when he abjures the practice of magic, one of the requisites is to "break his staff," and to

*"Bury it certain fathoms in the earth."* (V. i. 55.)

We have no description of the robe of Prospero, but its importance is evident from the fact that in one passage we find him describing it as the very essence of his art—

*"Lend thy hand  
And pluck my magic garment from me. So:  
Lie there my art."*

[Lays down his mantle.] (I. ii. 23.)

The following description of a magician's costume may be interesting to the reader:—"A pyramidal cap, a robe furred with fox-skins, a girdle three inches in breadth, and inscribed with cabalistic characters, shoes of russet leather, and unscabbarded swords formed the usual dress; but, on peculiar occasions, certain deviations were necessary; thus, in one instance, we are told the Magician must be habited in "clean white clothes;" that his girdle must be made of "a drie thong of a lion's or of a hart's skin;" that he must have a "brest-plate of virgine parchment, sowed upon a piece of new linnen, and inscribed with certain figures"; and likewise, "a bright knife that was never occupied," covered with characters on both sides, and with which he is to "make the circle, called Saloman's circle."\*

**THE SPIRIT WORLD.**—The orders of spirits constituting the miraculous machinery of *The Tempest* may be ranged under four heads, spirits of fire, water, earth and air.

Prospero employs all four classes of spirits in succession, but always either directly or indirectly through the agency of Ariel.

\* Scot's *Discoverie of Witchcraft*, quoted from Drake's *Shakespeare and his Times*.

Spirits of Fire. Prospero's power over the spirits of fire through the instrumentality of Ariel is thus described by the latter. "Throughout the ship," he says, he "flamed amazement."

*"Sometime I'd divide,  
And burn in many places; on the topmast,  
The yards and bowsprit, would I flame distinctly,  
Then meet and join. Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not; the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege, and make his bold waves tremble,  
Yea, his dread trident shake."* (I. ii. 198-207.)

The vessel, he says, became "all afire" with him, and when Ferdinand leapt into the sea to escape the flames, he cried, "Hell is empty and all the devils are here." Elsewhere we find the spirits playing the part of a Will o' the wisp, and for this Caliban, knowing whence the power springs, heaps curses on Prospero's head, for they will not, he says

*"Lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em."* (II. ii. 6.)

Spirits of Water.—The Spirits of water are divided into *sea-nymphs*, or *elves of brooks and standing lakes*. As sea-nymphs, their song creeps by Ferdinand upon the waters—

*"Allaying both their fury and my passion  
With its sweet air."* (I. ii. 392-3.)

And as he utters his astonishment at their melody they thus declare themselves:—

*"Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Hark! now I hear them,—ding-dong, bell."* (I. ii. 396-403.)

In the Masque represented in IV. i. "fresh nymphs" join with "sun-burn'd sicklemen" in a graceful dance, and when Prospero in the last Act abjures his magic, whilst enumerating his powerful agents he apostrophises amongst others—

*"Ye elves of hills, brooks, standing lakes and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune and do fly him  
When he comes back;"* (V. I. 33-6.)

Spirits of Earth or goblins were usually employed by Prospero as instruments of punishment.

Caliban had good cause to know them well, and thus describes them and Prospero's power over them—

*"His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,*



*Fright me with urchin-shows, pitch me i' the mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em ; but  
For every trifle are they set upon me ;  
Sometime like apes that mow and chatter at me  
And after bite me ; then like hedgehogs, which  
Lie tumbling in my barefoot way and mount  
Their prickles at my footfall ; sometime am I  
All wound with adders, who with cloven tongues  
Do hiss me into madness. [Enter Trinculo.] Lo, now, lo  
Here comes a spirit of his, and to torment me  
For bringing wood in slowly."* (II. ii. 3-16.)

Later, they appear "in shape of dogs and hounds," and hunt Caliban and his fellow-plotters about the island. Prospero commissions Ariel to

*"Go charge my goblins that they grind their joints  
With dry convulsions, shorten up their sinews  
With aged cramps, and more pinch-spotted make them  
Than pard or cat o' mountain."* (IV. i. 259-262.)

Spirits of Air.—When Prospero wished to exhibit to the strangers to the island "some vanity of his art," he employs spirits of a more delicate and ethereal nature than those of which we have already made mention. The Masque of Juno which appears to Ferdinand "a most majestic vision and harmonious charmingly" is performed by spirits which, says Prospero—

*"by mine art  
I have from their confines call'd to enact  
My present fancies,"* (IV. i. 120.)

and which, at a word from their master, melt away at once "into air, into thin air." Such spirits, it appears, were occupied at other times day and night in chanting delicious melodies or in suggesting delightful dreams. Caliban tells us—

*"The isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears ; and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again : and then, in dreaming,  
The clouds, methought, would open and show riches  
Ready to drop upon me, that, when I waked,  
I cried to dream again."* (III. ii. 149-157.)

Attributes and Appearance of the Spirits.—No stage representation of *The Tempest* can ever be viewed with perfect satisfaction by one who has first formed his own conception of these delicate, filmy beings from the text of the play itself. What mortal beings, composed of flesh and blood, even though they should appear in the

"female form divine," could ever do anything but destroy the impression conjured up by the words of Ariel—

*"Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry,  
On the bat's back I do fly  
After summer merrily.*

*Merrily, merrily shall I live now  
Under the blossom that hangs on the bough"* (V. i. 88-94.)

How can we behold a human representation of Ariel, who is "but air," without ourselves exclaiming inwardly, "O that this too, too solid flesh would melt, thaw and resolve itself into a dew!"

It is worthy to be remarked in connection with the spirits over which Prospero had control that they were agents only on compulsion, and that their obedience was the result solely of magic power. Thus Ariel repeatedly asks for his liberty, and like a spoiled child rebels at times against the strict authority of the magician.

ARI: *"Is there more toil? Since thou dost give me pains,  
Let me remember thee what thou hast promised,  
Which is not yet perform'd me.*

PROS: *How now? moody?  
What is't thou canst demand?*

ARI: *My liberty*

PROS: *Before the time be out? no more!*

ARI: *I prithee,  
Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumblings: thou didst promise  
To bate me a full year."* (I. ii. 242-9.)

Caliban's life is one of unceasing yet fruitless opposition to the authority of Prospero, and he declares, though not, we imagine, without exaggeration, that the other spirits "all do hate him as rootedly as I."

It is clear also from various parts of the play, that each class had a period prescribed for its operations: thus Prospero threatens Caliban, that urchin—

*"Shall, for that vast of night that they may work,  
All exercise on thee;"* (I. ii. 328-9.)

And, in invoking the various elves, he speaks of those

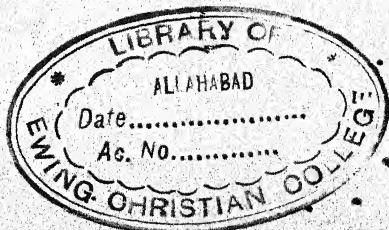
*"whose pastime  
Is to make midnight mushrooms, that rejoice  
To hear the solemn curfew."* (V. i. 38-9.)

We will conclude our remarks upon the spirit world of *The Tempest* with the following quotation from Charles Lamb, which excellently expresses our own views on the impossibility of representing the play upon the stage:—

"Much has been said, and deservedly, in reprobation of the vile mixture which Dryden has thrown into *The Tempest*: doubtless without some such vicious alloy, the impure ears of that age would never have sate out to hear so much innocence of love as is contained in the sweet courtship of Ferdinand and Miranda. But is *The Tempest* of Shakespeare at all a subject for stage representation? It is one thing to read of an enchanter and to believe the wondrous tale while we are reading it; but to have a conjuror brought before us in his conjuring-gown, with his spirits about him, which none but himself and some hundred of favoured spectators before the curtain are supposed to see, involves such a quantity of the hateful incredible, that all our reverence for the author cannot hinder us from perceiving such gross attempts upon the senses to be in the highest degree childish and inefficient. Spirits and fairies cannot be represented, they cannot even be painted,—they can only be believed. But the elaborate and anxious provision of scenery, which the luxury of the age demands, in these cases works a quite contrary effect to what is intended. That which in comedy, or plays of familiar life, adds so much to the life of the imitation, in plays which appeal to the higher faculties, positively destroys the illusion which it is introduced to aid. A parlour or a drawing-room,—a library opening into a garden,—a garden with an alcove in it,—a street, or the piazza of Covent Garden, does well enough in a scene; we are content to give as much credit to it as it demands; or rather we think little about it. . . . But to think by the help of painted trees and caverns, which are known to be painted, to transport our minds to Prospero, and his island and his lonely cell; or by the aid of a fiddle dexterously thrown in, in an interval of speaking, to make us believe that we hear those supernatural noises of which the isle was full; a lecturer," he adds, "might as well hope, by his musical glasses cleverly stationed out of sight behind his apparatus, to make us believe that we do indeed hear the crystal spheres ring out that chime, which if it were to inwrap our fancy long, Milton thinks—

'Time would run back and fetch the age of gold,  
And speckled vanity  
Would sicken soon and die,  
And leprous Sin would melt from earthly mould.'

The Garden of Eden, with our first parents in it, is not more impossible to be shown on a stage, than the Enchanted Isle, with its no less interesting and innocent first settlers."



## ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of merely committing to memory the opinions of others. Young students of Shakespeare are particularly warned against expressing opinions which they are unable to illustrate by quotation from the play.

1. In judging the character of any of the *dramatis personæ* take into account all that is said of him in the play. Weigh carefully what is said of the various characters of the play both by their friends and by their enemies.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. In determining the character of Miranda, for example, remember that she had passed her life far from the haunts of men and that her father had been her sole companion and instructor.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view. Prospero would appear to be a harsh father and cruel tyrant, stern and domineering if regarded only in the character in which he presents himself at the end of the first act of the play.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. The ludicrous plot of Caliban and the drunkards is a burlesque imitation of the conspiracy of the princes; the behaviour of Caliban who promises amendment renders more conspicuous that of Antonio who "remains hardened in sullen spite to the last."
5. Watch the development of character as time progresses. Try to gain an insight into the inward mechanism of the characters. Notice particularly the change which came over the character of Prospero during his twelve years of residence in the desert island. If a dominant passion appears to sway any character, as love of freedom that of Ariel, observe how it affects nearly all his actions.
6. Finally, read over very carefully, and be guided by these cautions and hints of Coleridge: "If you take only what the friends of the character says, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's idea, by all the speeches receiving light from it, and attesting its reality by reflecting it."

"It is in what I call Portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret; it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE

## THE CHARACTERS OF THE PLAY.

## PROSPERO.

It has often been said that in the delineation of Prospero's character Shakespeare has to a large extent reproduced his own. This we consider to be an overstatement of the case; we do not think that Prospero is to be regarded as Shakespeare in the sense in which we may see Byron in *Childe Harold*. But we do think that in the progress in wisdom made by the great magician, we may catch some glimpses at least of the path along which Shakespeare himself had trodden, and therefore we particularly commend to the student's notice, the contrast between Prospero before his exile and the Prospero of the island. At the time of writing *The Tempest*, Shakespeare had attained worldly success and was a landed proprietor of importance in his own town; and it is not unreasonable to suppose that in his contest with the world, the poet, no less than the magician, had learnt the lessons that adversity teaches to noble natures; that he had developed from the careless, trustful, retired student into the wise and provident man of action, who knows when to show strength and when tenderness, when to be stern and when to forgive.

## Prospero's early character.

Prospero in his relation to Miranda reviews his past life and in his retrospect deals honestly with himself, so that we are enabled to see the causes of his early failure no less clearly than we can discern, in perusing the play, the means adopted for ultimate success. As Duke of Milan he held the highest reputation for dignity and "for the liberal arts without a parallel," but he made the great mistake of neglecting his first duty, the proper governing of his state. The "liberal arts," he says,

*"being all my study,  
The government I cast upon my brother,  
And to my state grew stranger, being transported  
And rapt in secret studies..."* (I. ii. 74.)

He held himself too much aloof from the world, and too readily entrusted the duties of his exalted station to the hands of his false brother Antonio. Neglect of duty, from whatever cause, is sure to be followed by Nemesis. Prospero's devotion to his books was in his case a kind of self-indulgence, the result of which he thus narrates to his daughter—

*"I, thus neglecting worldly ends, all dedicated  
To closeness and the bettering of my mind  
With that which, but by being so retired,  
O'er-prized all popular rate, in my false brother  
Awaked an evil nature; and my trust,  
Like a good parent, did beget of him  
A falsehood in its contrary as great  
As my trust was; which had indeed no limit,  
A confidence sans bound..."* (I. ii. 89.)

Antonio at first misgoverned the kingdom and appropriated its revenues to himself, then, finding in Prospero's neglect an excuse for additional crimes, he reduces "the dukedom yet unbowed to most ignoble stooping," and, confederating with the king of Naples expels



its rightful lord from fair Milan. Such was the penalty incurred by Prospero owing to the neglect of his plain duty. But in reviewing this period of Prospero's life we must not omit to mention another phase of his character which, though it may to some extent have contributed to his downfall, certainly contributed also to his subsequent success; we refer to his loveliness. He was generous and confiding to a degree, and as a natural consequence was loved by all good natures. Consequently his enemies did not dare to destroy him, "so dear the love his people bore him," and consequently also the noble Neapolitan Gonzalo furnished him with the volumes that he prized above his dukedom, and which—though misapplied they had caused his ruin—being put to proper use were to bring about his restoration.

#### The tender side of his character.

The advance of age and the experiences of adversity tended to the development of Prospero's character, but did not change his nature, and we find in his intercourse with his daughter, and in his dealings with Ariel many evidences of the lovable qualities which had in former times endeared him to his subjects. His love for Miranda was boundless. He lives almost for her alone.

*"I have done nothing but in care of thee;*

*Of thee, my dear one: thee, my daughter."* (I. ii. 16.)

His love for her cheered him in his darkest hours and gave him strength to endure his heaviest burdens—

*"O, a cherubin*

*Thou wast that did preserve me. Thou didst smile,*

*Infused with a fortitude from heaven,*

*When I have deck'd the sea with drops full salt,*

*Under my burthen groaned; which raised in me*

*An undergoing stomach, to bear up*

*Against what should ensue."*

(I. ii. 152.)

He addresses her in the tenderest language; she was to him a "loved darling," "dear heart," "a rich gift," "a thrid of his own life," of whom he says to Ferdinand:

*"O Ferdinand,*

*Do not smile at me that I boast her off,*

*For thou shalt find she will outstrip all praise*

*And make it halt behind her."*

(IV. i. 8.)

The proudest and happiest moment of his life was that which saw the consummation of his wishes when love manifested itself between Miranda and Ferdinand. "My rejoicing," he says, "at nothing can be more." Natural affection is also shewn in his love for his brother Antonio, whom, next to his daughter, of all the world he loved until his treacherous nature revealed itself. Many passages in the play testify to his affection for "the good old lord Gonzalo," whose honour, he says, "cannot be measured or confined." He sheds tears of joy and gratitude on meeting him—

*"Holy Gonzalo, honourable man,*

*Mine eyes, even sociable to the show of thine*

*Fall fellow drops."*

(V. i. 62.)

and declares that his loyalty shall be rewarded both in word and deed.



Not less is the love he feels for Ferdinand, notwithstanding all his apparent harshness. He explains to him his former austerity—

*"All thy verations*

*Were but trials of thy love, and thou*

*Hast strangely stood the test,"*

(IV. i. 5.)

whilst Miranda, who was not in the secret, thus excuses it—

*"Be of comfort;*

*My father's of a better nature, sir,*

*Than he appears by speech: this is unwonted*

*Which now came from him."*

(I. ii. 495.)

Prospero's attitude towards Ariel is that of an affectionate father towards a mischievous, frolicsome, yet beloved child. Some of his terms of endearment are "my brave spirit," "fine spirit," "delicate Ariel," "my diligence," "my Ariel, chick," "my tricky spirit," and in reply to the question,

*"Do you love me, master? no?"*

(IV. i. 48.)

he affirms "dearly, my delicate Ariel," and at another time, when promising him his freedom, he lets us know what a place the little sprite has won in his affections—

*"Why, that's my dainty Ariel! I shall miss thee."*

(V. i. 95.)

### His human weakness.

This quality of affectionateness, whilst removing Prospero from the sphere of the superhuman, and preventing us from regarding him as an abstraction, as power or justice personified, yet contributes to his perfection as a human being. But there is also another side of his character that connects him still more closely with suffering humanity which he at times appears to control from such a superior height. We refer to his occasional impatience and ebullitions of arbitrary feeling. Even if his treatment of Caliban was not unnecessarily severe, at any rate the language in which he addresses him and the threats he uses seem at times to savour of petty tyranny. The plot against his life disturbed his equanimity no less than if he were but ordinarily human—

FEB. *"This is strange: your father's in some passion*

*That works him strongly.*

MIR.

*Never till this day*

*Saw I him touch'd with anger so distemper'd,"*

(IV. i. 143.)

and he himself apologises to Ferdinand for his "infirmary"—

*"Sir, I am vex'd ;*

*Bear with my weakness ; my old brain is troubled :*

*Be not disturb'd with my infirmity :*

*If you be pleased, retire into my cell*

*And there repose : a turn or two I'll walk,*

*To still my beating mind."*

(IV. i. 158.)

### The development of Prospero's character.

The development of his character is evident from the contrast between what he was before his banishment and what he is in the island. Formerly, when his "library was dukedom large enough," he was altogether too unsuspecting. Now he is watchful as providence and takes care to guard himself against the possibility of evil. He has

learnt to know human nature in its worst forms—even Caliban has taught him something. He will no longer put his trust in appearances except as "stale to catch thieves," nor in oaths of which the strongest, he says, "are straw to the fire i' the blood." He who once neglected worldly ends now consistently asserts his dignity, enforces obedience and deals out justice with impartial hand. He who, without a thought of evil gave his power and his revenues into his brother's hands, now puts Ferdinand to the severest test, as a trial of his love before entrusting his daughter to him.

#### The exercise of his power—his sternness.

What appears to us at the first sight one of the least pleasing features of Prospero's character is the sternness which he frequently displays, more particularly in his dealings with Caliban. We must remember, however, in this connection, that the service of a magician's spirits was never voluntary, so that the readiness with which he was served really bears witness to the moderation and mercy with which he exercised his powers. A closer study of the play enables us to perceive that almost invariably judgment, not passion, directed his actions. His harshness towards Caliban resulted from the failure of gentler methods, his severity towards Ferdinand was exercised in the interest of his daughter, "lest too light winning make the prize light," and his punishment of Alonso, Sebastian and Antonio is justified by the attainment of the object with which it was inflicted. "They being penitent," he says—

*"The sole drift of my purpose doth extend*

*Not a frown further."*

(V. i. 29.)

Without any other object in view in the practice of his art, but that of facilitating the march of retributive justice, his decrees are founded in and strictly compatible with equity, and there is such grandeur and such dignity in all his actions, that he appears rather as a beneficent Providence than as an enchanter in league with the powers of evil.

#### As a controller of human fortunes.

Prospero exercises his supernatural powers only to bring about the very best issues. Pressing into his service the powers of nature, he causes the shipwreck which brings his enemies and Ferdinand and Gonzalo under his influence. He leads Ferdinand to Miranda and wisely trusts to nature to do the rest.

*"Fair encounter*

*Of two most rare affections! Heavens rain grace*

*On that which breeds between 'em!"*

(III. i. 74.)

Upon each of his enemies he exerts just that influence which is best calculated to bring about the attainment of his purposes. He frustrates the plot of the traitors and afterwards takes care to let them know that he was conscious of it. Caliban and the drunken sailors are "hoist with their own petard." He brings Antonio, Sebastian and Alonso to sincere repentance and regains his own kingdom, the government of which he hands over to his daughter and newly acquired son. The whole terminates in reconciliation, happiness and peace; "the guilty repent and the injured forgive

while folly is derided and its arrogant pretensions humbled; the wronged are restored to their rights, and the lovers made happy by the gratification of their wishes."

**Prospero's forgiveness.**

Perhaps the most pleasing of Prospero's characteristics is his forgiving nature. Fully to appreciate this we must remember his circumstances: his power was unlimited, and he held within his power those who had done him the most grievous injury. Yet he forgives them absolutely. He who was almost omniscient knew well that:—

*"The rarer action is*

*In virtue than in vengeance,"*

(V. i. 27.)

and he chose the rarer action rather than to satisfy his instinct for revenge.

*"They being penitent,*

*The sole drift of my purpose doth extend*

*Not a frown further."*

(V. i. 28.)

In a touching scene with Ariel, his attendant spirit seems to be imparting a lesson of mercy and forgiveness to his master. In reality he only shows the fruit of Prospero's former instruction to himself.

ARI.

*"Your charm so strongly works 'em*

*That if you now beheld them, your affections*

*Would become tender."*

PROS.

*"Dost thou think so, spirit?"*

ARI.

*Mine would, sir, were I human.*

PROS.

*"And mine shall.*

*Hast thou, which art but air, a touch, a feeling*

*Of their afflictions, and shall not myself,*

*One of their kind, that relish all as sharply,*

*Passion as they, be kindlier moved than thou art?"*

(V. i. 17.)

How complete is Prospero's forgiveness appears from his words to Alonso when the latter speaks of asking pardon of his daughter.

*"There, sir, stop,*

*Let us not burthen our remembrances with*

*A heaviness that's gone."*

(V. i. 198.)

The last words of Prospero, in his own character as man opposed to magician, speak of mercy, prayer and forgiveness. "My ending," he says, "is despair."

*"Unless I be relieved by prayer,*

*Which pierces so that it assaults*

*Mercy itself and frees all faults.*

*As you from crimes would pardon'd be*

*Let your indulgence set me free."*

(Epilogue, l. 16.)

**Literary Notices.**

"Herein especially lies the silent charm of this character, that in spite of the mysterious omnipotence, the eminence with which this power invests him, he appears, by his mild and merciful use of it, only an ordinary well-intentioned man: a man, in whom judgment has to struggle with passion, whose better nature takes part against his wrath, and whose virtue conquers his revenge; a man, whose moral excellence is more powerful than his magic. He might have repaid usurpation with greater usurpation, he might have

executed the murderous designs of Antonio and Sebastian against Alonso, upon themselves, but he is in all respects the humane reverse of his inhuman enemies."—GERVINUS.

"Prospero, standing in the centre of the whole, acts as a kind of subordinate Providence, reconciling the diverse elements to himself and in himself to one another. Though armed with supernatural might, so that the winds and waves obey him, his magical and mysterious powers are tied to truth and right: his "high charms work" to none but just and beneficent ends; and whatever might be repulsive in the magician is softened and made attractive by the virtues of the man and the feelings of the father. . . . His sorcery indeed is the sorcery of knowledge, his magic the magic of virtue. For what so marvellous as the inward, vital necromancy of good which transmutes the wrongs that are done him into motives of beneficence, and is so far from being hurt by the powers of Evil, that it turns their assaults into new sources of strength against them?"—HUDSON.

"A solemn and mysterious grandeur envelopes the character of Prospero, from his first entrance to his final exit, the vulgar magic of the day being in him blended with such a portion of moral dignity and philosophic wisdom, as to receive thence an elevation, and an impression of sublimity, of which it could not previously have been thought susceptible."—DRAKE.

"And Prospero has reached not only the higher levels of moral attainment, he has also reached an altitude of thought from which he can survey the whole of human life and see how small and yet how great it is. His heart is sensitive, he is profoundly touched by the joy of the children, with whom in the egoism of their love he passes for a thing of secondary interest; he is deeply moved by the perfidy of his brother. His brain is readily set a-work, and can with difficulty be checked from eager and excessive energizing; he is subject to the access of sudden and agitating thought. But Prospero masters his own sensitiveness, emotional and intellectual:—

*"We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep. Sir, I am vex'd;  
Bear with my weakness; my old brain is troubled;  
Be not disturb'd with my infirmity:  
If you be pleased, retire into my cell  
And there repose; a turn or two I'll walk,  
To still my beating mind."*

(IV, i. 156.)

"Such stuff as dreams are made on." Nevertheless in this little life, in this dream, Prospero will maintain his dream rights and fulfil his dream duties. In the dream, he, a Duke, will accomplish Duke's work."—DOWDEN.

#### MIRANDA

This pure child of Nature "so perfect and so peerless," "created of every creature's best," is one of the most wonderful of Shakespeare's many wonderful creations. In her, exquisite simplicity, ingenuous affection and unsuspecting confidence are united with the utmost sweetness and tenderness of disposition. She possesses in an eminent degree all those excellent qualities which we are accustomed to think of whenever we use or hear used the word "womanly." The most conspicuous, perhaps, of these qualities and that with which she impresses us upon her first appearance on the stage is—

#### Her sympathy and tender pity.

This characteristic would appear no less in her looks than in her words were we to see as well as hear her. But, indeed, her words are so genuine and so full of pity that we can almost see her as we read. Her sympathy is revealed in the first words we hear from her lips—

*"O, I have suffer'd  
With those that I saw suffer: a brave vessel,  
Who had no doubt some noble creature in her,  
Dash'd all to pieces. O! the cry did knock  
Against my very heart. Poor souls, they perish'd."* (I. ii.

Her tears flow as she continues to think of the wreck which "touch'd the very virtue of compassion" in her. When her father relates the circumstances that ended in his exile her "heart bleeds to think o' the teen" that she had turned him to; as he unfolds his tale her thoughts are all for him and his sorrows, never for herself.

*"Alack, for pity!"*

*I, not remembering how I cried out then,*

*Will cry it o'er again: it is a hint*

*That wrings mine eyes to 't."*

(I. ii. 132.)

And again, "Alack, what trouble was I then to you!" On hearing of the charity of the noble Gonzalo her heart at once goes out in sympathy towards him, and she longs to be able to express her gratitude—

*"Would I might*

*But ever see that man!"*

(I. ii. 168.)

Being of such gentle disposition it is only natural that she should be moved with pity when, later, she sees Ferdinand suffer under the harsh treatment meted out to him by her father. She intercedes for him,—

*"Why speaks my father so ungently? This*

*Is the third man that e'er I saw; the first*

*That e'er I sigh'd for: pity move my father*

*To be inclined my way!"*

(I. ii. 444.)

She utters the beautiful thought—

*"There's nothing ill can dwell in such a temple:*

*If the ill spirit have so fair a house,*

*Good things will strive to dwell with 't."*

(I. ii. 457.)

and clings to her father's garments in her vain efforts to win him over to gentleness. In that most beautiful scene of the courtship in which she offers to carry the logs for Ferdinand, her sympathy infuses him with strength and courage so that the very thought of it refreshes his labours—

MIR.

*"If you'll sit down,*

*I'll bear your logs the while: pray, give me that;*

*I'll carry it to the pile.*

FEB.

*No, precious creature;*

*I had rather crack my sinews, break my back,*

*Than you should such dishonour undergo,*

*While I sit lazy by.*

MIR.

*It would become me*

*As well as it does you: and I should do it*

*With much more ease; for my good will is to it,*

*And yours it is against."*

(III. i. 23.)

Could forgetfulness of self at the sight of another's pain go further than this!

#### Her innocence.

We must for a moment forget that we are in the twentieth century; we must endeavour to banish from our mind the conventionalities and false modesty of our own generation if we would strive to appreciate to the full Miranda's purity and innocence. She is all guilelessness; her spontaneous nature knows no concealment.



With delicious frankness she declares her love to Ferdinand and modestly weeps at her unworthiness that dare not offer what she desires to give—

*"Hence, bashful cunning,  
And prompt me, plain and holy innocence!  
I am your wife if you will marry me;  
If not, I'll die your maid."*

(III. i. 81.)

#### Her cheerful nature.

It is a beautiful quality in woman to take the cheerful view of things, to see in them what is beautiful, to be blind to what is ugly or injurious. This feature is distinctly marked in Miranda. As a child her cheerful smile, "infused with a fortitude from heaven," lent strength to her father "to bear up against what should ensue." Even the change from her former state of princess to her present condition is not at once resented as an evil, but she asks her father if there may not have been a blessing in it. Her first words on seeing the shipwrecked nobles were—

*"O, wonder!  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world  
That has such people in 't."*

(V. i. 185.)

And as she has an eye for beauty wherever it may be found, so she instinctively recoils from what is foul or ugly. When Prospero proposes that he and she should visit Caliban, "who never yields us kind answer," she protests, saying—

*"'Tis a villain, sir,  
I do not love to look on."*

(I. ii. 310.)

#### Her beauty.

Shakespeare gives us no inventory of Miranda's personal attractions, so that we do not know the colour of her eyes or of her hair or the shape of her mouth or nose. The poet labours with no such objective descriptions; he tells us rather of the effect which the sight of her produced upon others, and not only upon her youthful lover, who might be particularly susceptible to personal charms, but also upon older men and the worldly-wise—the men who would be least likely to be affected by a woman's beauty. On all who see her for the first time the impression she produces is that of a goddess.

*"Most sure, the goddess"*

*On whom these airs attend,"*

(I. ii. 421.)

is the exclamation that rises to Ferdinand's lips when first he sees her, and the same thought occurs to Alonso at his first sight of her—

*"Is she the goddess that hath sever'd us,  
And brought us thus together?"*

(V. i. 187.)

Caliban, for all his vileness, has a poetic feeling for beauty both of sound, expression and form, and he sings the praises of Miranda to his newly-found acquaintances, Stephano and Trinculo—

*"And that most deeply to consider is  
The beauty of his daughter; he himself  
Calls her a nonpareil: I never saw a woman,  
But only Sycorax my dam and she;  
But she as far surpasseth Sycorax  
As great 'st does least."*

(III. ii. 109.)



## Her love for Ferdinand.

Miranda being pitiful and having never seen any other man but only her father and Caliban, it is no wonder that when she saw Ferdinand, a goodly person, though somewhat "stained with grief that's beauty's canker, she immediately fell in love with him."

*"At the first sight*

*They have changed eyes."*

(I. ii. 440.)

- Nor need we suppose that her love, though sudden, was a passing fancy. For her lover's sake she disobeys her father's commands, probably for the first time in her life; for him she is ready to undergo any drudgery, even to be his servant, whether he will or no. Her confidence in her father and in his judgment was unlimited, and yet no disparagement, even from him, avails to cool her ardour for Ferdinand. When Prospero tells her that her lover is as a Caliban to an angel in comparison with other men she replies,

*"My affections*

*Are then most humble; I have no ambition*

*To see a goodlier man."*

(I. ii. 481.)

Her father is satisfied of the depth and lasting nature of her passion, otherwise we may be sure he would not be content to give to Ferdinand the rich gift, and that for which he had suffered, worked and lived. An unseen witness of their courtship, he exclaims within himself,

*"Poor worm, thou art infected !*

*This visitation shows it,"*

(III. i. 31.)

and again

*"Fair encounter*

*Of two most rare affections ! Heavens rain grace*

*On that which breeds between 'em !"*

(III. i. 74.)

Finally, as Gervinus says, "the masque teaches us that Cupid's arrows had been turned away from them, and there is a delicate meaning in their being discovered in the cave innocently playing chess."

## Literary Notices.

"The whole courting scene, indeed, in the beginning of the third act, between the lovers is a masterpiece; and the first dawn of disobedience in the mind of Miranda to the command of her father is very finely drawn, so as to seem the working of the Scriptural command, *Thou shalt leave father and mother*, etc. O! with what exquisite purity this scene is conceived and executed! Shakespeare may sometimes be gross, but I boldly say that he is always moral and modest. Alas! in this our day decency of manners is preserved at the expense of morality of heart, and delicacies for vice are allowed, whilst grossness against it is hypocritically, or at least morbidly, condemned."

COLERIDGE.

"The character of Miranda resolves itself into the very elements of womanhood. She is beautiful, modest and tender, and she is these only; they comprise her whole being, external and internal. She is so perfectly unsophisticated, so delicately refined, that she is all but ethereal. Let us imagine any other woman placed beside Miranda—even one of Shakespeare's own loveliest and sweetest creations—there is not one of them that could sustain the comparison for a moment; not one that would not appear somewhat coarse or artificial when brought into immediate contact with this pure child of nature, this 'Eve of an enchanted Paradise.'

"What, then, has Shakespeare done?—'O wondrous skill and sweet wit of the men!'—he has removed Miranda far from all comparison with her own sex;

he has placed her between the demi-demon of earth and the delicate spirit of air. The next step is into the ideal and supernatural; and the only being who approaches Miranda, with whom she can be contrasted, is Ariel. Beside the subtle essence of this ethereal sprite, this creature of elemental light and air, that "ran upon the winds, rode the curl'd clouds, and in the colours of the rainbow lived," Miranda herself appears a palpable reality, a woman "breathing thoughtful breath," a woman, walking the earth in her mortal loveliness, with a heart as frail-strung, as passion-touched, as ever fluttered in a female bosom."—MRS. JAMESON.

### ARIEL.

Ariel, as his name implies, is a spirit of air, buoyant and ethereal. But he is not this alone, for he is equally at home in sea and fire. (See p. xxvi.) In reply to Prospero's summons in the first act, he enters with the words:—

*"All hail, great master! grave sir, hail! I come  
To answer thy best pleasure: be't to fly,  
To swim, to dive into the clouds, to thy strong bidding task  
Ariel and all his quality."* (I. ii. 189.)

He is, indeed, a spirit of exceptionally high order, for he is able to exercise his functions at night as well as by day, and possesses the faculty, unusual among spirits, of entertaining human feelings or at least sympathising with human sufferings. He requires infinite space for the free exercise of his functions, service is distasteful to him and confinement, torture.

### A Spirit of freedom.

Absolute freedom from control is essential to his perfect happiness. In the first scene in which he is presented to us he is "moody," and asks for his freedom "before the time be out," and pouts like a spoiled child because there is "more toll." Only when Prospero, whom he loves, shows unmistakable signs of vexation does he respond with promptness and alacrity to the magician's high bidding. No fewer than seven times in the course of the play Prospero reiterates his promise of freedom, and twice Ariel reminds him of the promise.\*

* Pros.	"How now? moody?"	
Ari.	What is't thou canst demand?	My liberty." (I. ii. 244.)
Pros.	"Do so; and after two days I will discharge thee."	(I. ii. 299.)
Pros.	"Thou shalt be as free As mountain winds."	(I. ii. 498.)
Pros.	"Shortly shall all my labours end, and thou Shalt have the air at freedom: for a little Follow, and do me service."	(IV. i. 265.)
Pros.	"How's the day?"	
Ari.	On the sixth hour; at which time, my lord, You said our work should cease."	(V. i. 3.)
Pros.	"Quickly, spirit; Thou shalt ere long be free."	(V. i. 85.)
Pros.	"Why, that's my dainty Ariel! I shall miss thee; But yet thou shalt have freedom: so, so, so."	(V. i. 95.)
Pros.	"Bravely, my diligence. Thou shalt be free."	(V. i. 241.)
Pros.	"My Ariel, chick, This is thy charge: then to the elements Be free, and fare thou well!"	(V. i. 318.)

**His performance of his duties.**

Notwithstanding that Ariel is a spirit whose whole inclination tends towards perfect freedom, yet he takes a certain pleasure in the rapid and punctual performance of his necessary duties. Herein he resembles many a boy who loves not work for its own sake, and nevertheless takes a pride and a pleasure in performing "to the syllable" the behests of the master whom he loves. Praise frequently and ungrudgingly bestowed acts as an incentive to him, and we see that he expects it from his frequent recitals of the services he has performed. Many illustrations of this will be found in the play. At the first he almost appears surprised at the extent and effect of his powers, as when he tells his master that:

*"Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not."* (I. ii. 201.)

Prospero awards him the expected meed of praise, "my brave spirit," and again a little later, "Why, that's my spirit!" Then the spirit demands his liberty, reminding Prospero of his promise to him and proudly setting forth his virtues:—

*"Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumbings: thou didst promise  
To bate me a full year,"* (I. ii. 247.)

from which we learn incidentally that untruth was not alien to his spirit nature. When next he appears in the guise of a water nymph, "correspondent to command," Prospero addresses him as:

*"Fine apparition! My quaint Ariel,"* (I. ii. 318.)

and in response to the whispered command he replies at once, "My lord, it shall be done." His thirst for praise is evidenced again when, after frustrating the plot against Alonso's life, he says to himself:

*"Prospero my lord shall know what I have done."* (II. i. 334.)

His performance in catching the conscience of the king when in tones of thunder he pronounced the name of Prosper and did "bass the trespass" of Alonso, calls forth the encomium:

*"Bravely the figure of this harpy hast thou  
Perform'd, my Ariel; a grace it had, devouring,"* (III. iii. 83.)

and when next the magician requires his service he preludes his orders with praise:

*"Thou and thy meaner fellows your last service  
Did worthily perform; and I must use you  
In such another trick."* (IV. i. 35.)

Finally, a beautiful illustration of this child-like angling for praise is seen in the last act:

ARI. "Sir, all this service  
Have I done since I went.  
PROS. My tricky spirit." (V. i. 225.)

## His love for Prospero.

A magician's spirits never rendered voluntary service, and they were popularly supposed to be indifferent or adverse towards the human creature. Hence it is the more remarkable that Ariel should entertain feelings of love and gratitude towards his master, and that he does so speaks volumes for the moderation and mercy with which Prospero exerted his unlimited powers. The following delightful passage, chosen from many, will suffice to show upon what terms of affection he and his master habitually were. Prospero having told him to bring the rabble together, the spirit asks:—

ARI.

"Presently?"

PROS. *Ay, with a twink.*

ARI. *Before you can say 'come' and 'go,'  
And breathe twice and cry, 'So, so,'  
Each one, tripping on his toe,  
Will be here with mop and mow.  
Do you love me, master? no?*

PROS. *Dearly, my delicate Ariel. Do not approach  
Till thou dost hear me call.*

ARI.

*Well, I conceive."*

(IV. i. 42.)

His love is not unmingled with awe, and, like an affectionate child, he studies his master's moods—

PROS. *"Come with a thought. I thank thee, Ariel; come.*

ARI. *Thy thoughts I cleave to. What's thy pleasure?*

PROS.

*Spirit,*

*We must prepare to meet with Caliban.*

ARI. *Ay, my commander: when I presented Ceres,  
I thought to have told thee of it, but I fear'd  
Lest I might anger thee."*

(IV. i. 165.)

## As a mischievous Spirit.

Not being so much a free agent as Puck is in *A Midsummer Night's Dream*, Ariel has not full scope for the exercise of his latent faculty for mischief, but that he possesses the same frolicsome instinct is abundantly shown by the zest with which he performs such of his duties as enable him to practice his powers upon such objects as Stephano and Trinculo. The scene in which he gives the lie to Caliban and sows discord between Stephano and Trinculo (III. ii.) is full of excellent foolery, and his narration to Prospero in a later scene shows how he relished the fun of it all.

"Then I beat my tabor;

*At which, like unback'd colts, they prick'd their ears,  
Advanced their eyelids, lifted up their noses  
As they smelt music: so I charm'd their ears  
That calf-like they my lowing follow'd through  
Tooth'd briers, sharp furzes, pricking goss and thorns,  
Which enter'd their frail shins: at last I left them  
P' the filthy-mantled pool beyond your cell,  
There dancing up to the chins, that the foul lake  
O'erstunk their feet."*

(IV. i. 175.)

We can hardly feel surprise when Stephano makes his complaint to Caliban :

"Monster, your fairy, which you say is a harmless fairy has done little better than played the Jack with us."

(IV. i. 196.)

whilst Trinculo's lament over his bottle, points to discrimination on the part of the fairy.

\*TRIN. "Ay, but to lose our bottles in the pool.—

STEPH. *There's not only disgrace and dishonour in that, monster, but an infinite loss.*

TRIN. *That's more to me than my wetting: yet this is your harmless fairy, monster."*

(IV. i. 206.)

#### Literary Notices.

"Shakespeare has properly made Ariel's very first speech characteristic of him. After he has described the manner in which he had raised the storm and produced its harmless consequences, we find that Ariel is discontented—that he has been freed, it is true, from a cruel confinement, but still that he is bound to obey Prospero, and to execute any commands imposed upon him. We feel that such a state of bondage is almost unnatural to him, yet we see that it is delightful for him to be so employed. It is as if we were to command one of the winds in a different direction to that which nature dictates, or one of the waves, now rising and now sinking, to recede before it bursts upon the shore. Such is the feeling we experience, when we learn that a being like Ariel is commanded to fulfil any mortal behest.

"When, however, Shakespeare contrasts the treatment of Ariel by Prospero with that of Sycorax, we are sensible that the liberated spirit ought to be grateful, and Ariel does feel and acknowledge the obligation; he immediately assumes the airy being, with a mind so elastically correspondent, that when once a feeling has passed from it not a trace is left behind.

"Is there anything in nature from which Shakespeare caught the idea of this delicate and delightful being, with such child-like simplicity, yet with such preternatural powers? He is neither born of heaven, nor of earth; but, as it were, between both, like a May-blossom kept suspended in air by the fanning breeze, which prevents it from falling to the ground, and only finally, and by compulsion, touching earth. This reluctance of the Sylph to be under the command even of Prospero is kept up through the whole play, and in the exercise of his admirable judgment Shakespeare has availed himself of it, in order to give Ariel an interest in the event, looking forward to that moment when he was to gain his last and only reward—simple and eternal liberty."

COLERIDGE.

"Shakespeare has made Ariel an Elemental Being of the higher order, identified with the upward-tending elements of Air and Fire, and with the higher nature of man; and he has made Caliban an Elemental Being of the lower order, identified with the downward-tending elements of Earth and Water, and the lower nature of man. . . .

"We can see in him just the qualities of air and fire. He is invisible, but, like the lightning, can take shape as he acts. Like air and fire he can penetrate everywhere, treading the ooze of the salt deep, running upon the sharp wings of the north, doing business in the veins of earth when it is baked with frost. His natural speech is music, or waves of air. His ideas are the ideas associated with the atmosphere—liberty and omnipresence; to be 'free as mountain winds,' to fly on the bat's back merrily, couch in the cowslip's bell, live under the blossom that hangs from the bough. Like the atmosphere he reflects human emotions without feeling them.

ARIEL. "If you now behold them your affections

Would become tender.

PROSPERO. Dost thou think so, spirit?

ARIEL. Mine would, sir, were I human."

The analogy extends to character. Even a character can be found for the atmosphere: in place of our motive and passion it substitutes caprice. The wind bloweth where it listeth? So Ariel is 'moody,' or full of moods; and one



of the most difficult incidents of the play—the quarrel between Prospero and Ariel—takes coherency, if we see in it Prospero governing this incarnation of caprice by *out-capricing him*; there is an absence of moral seriousness throughout, and a curious irony, by which Prospero, under the guise of invective, is bringing out Ariel's brave endurance and delicate refinement, and in the form of threats gives his rebellious subject more than he had asked for. Finally, a single passage is sufficient to connect Ariel with the upward tendencies of human nature. We hear the reason of his cruel sufferings at the hands of Sycorax.

*"For thou wast a spirit too delicate  
To act her earthly and abhorr'd commands,  
Refusing her grand hests she did confine thee,  
By help of her more potent ministers,  
And in her most unmitigable rage,  
Into a cloven pine."*

"Nothing could more clearly paint the instincts of light oppressed by the power of darkness until the deliverer comes."—MOULTON.

### CALIBAN.

The great masters of prose fiction or the drama usually convey to the reader a clear understanding of a character by making him intelligible early in the book or play, and then allowing him to reveal himself in action and dialogue. Caliban being a creature differing in nature, language and appearance from every other being that ever existed whether in literature or in the world, it behoves the student to pay particular attention to the early passages in which this rare and fanciful monstrosity is first sketched out for us in the play. During the first short interview between Prospero and Caliban all the main points of the monster's nature are brought out, and the essential features fix themselves indelibly in the reader's mind. The grotesque deformity, "whom stripes may move, not kindness," enters with curses on his lips, and the following dialogue ensues:—

PROS.

*"Abhorred slave,*

*Which any print of goodness will not take,  
Being capable of all ill! I pitied thee,  
Took pains to make thee speak, taught thee each hour  
One thing or other: when thou didst not, savage,  
Know thine own meaning, but would'st gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known. But thy vile race  
Though thou didst learn, had that in 't which good natures  
Could not abide to be with; therefore wast thou  
Deservedly confined into this rock,  
Who hadst deserved more than a prison.*

OAL.

*You taught me language; and my profit on 't  
Is, I know how to curse. The red-plague rid you  
For learning me your language!*

PROS.

*Hag-seed, hence!*

*Fetch us in fuel; and be quick, thou 'rt best,  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st or dost unwillingly  
What I command, I'll rack thee with old cramps,  
Fill all thy bones with aches, make thee roar  
That beasts shall tremble at thy din.*

OAL.

*No, pray thee,*

*[Aside] I must obey: his art is of such power,*



*It would control my dam's god, Setebos,  
And make a vassal of him.*

PROS.

*So slave, hence ! "*

(I. ii. 352.)

In these few lines the poet has, with marvellous skill and, as it were, with a few bold strokes of the pen, depicted the history of the monster's life, the result of his education, the quality of his service, his cowardly and bestial nature.

#### Caliban's parentage and appearance.

When the play opens Caliban was twenty-four years of age (I. ii. 270, 280-3), having been born on the island twelve years before the coming of Prospero. ~~Syeorax~~ *was his mother*, and his father was the originator of all evil. Such a union resulted, as might well be expected, in a monster of evil and brute nature, deformed, prodigious and obscene, "as disproportioned in his manners as in his shape." His outward appearance is not minutely described, but the following quotations will enable the reader to form for himself a kind of impressionist picture of the "mis-shapen knave." He has evidently some affinity with the sea, Prospero addresses him as "thou tortoise," and Trinculo, coming unexpectedly upon him lying flat on the ground, soliloquises as follows:—

*"What have we here? a man or a fish? dead or  
alive? A fish; he smells like a fish; a very ancient and  
fish-like smell: a kind of, not of the newest, poor-John.  
A strange fish. . . . Legged like a man! and his  
fins like arms! Warm o' my troth! I do now let loose  
my opinion, hold it no longer: this is no fish, but an  
islander."*

(II. ii. 25.)

Antonio, in the last scene of the play, when Caliban, Stephano and Trinculo are being driven in by Ariel, replied to Sebastian's question, "Will money buy them"?—

*"Very like; one of them*

*Is a plain fish, and, no doubt, marketable."*

(V. i. 265.)

#### His savage, earthy nature.

His name is Cannibal with the letters re-arranged, and his nature is of the earth, earthy, in strong contrast to the celestial nature of Ariel, the spirit of the air. Caliban regarded the island as his by right and Prospero as a usurper, and it is quite possible that in this character Shakespeare intended to put before us (indirectly as is always his method when conveying instruction) some of the problems which confront us when we reflect upon the benefits and the evils of colonisation. He shows us the effect of alcohol upon the savage nature and leaves us to draw our own conclusions.

Caliban is gross and bestial; he resists all active occupation and recognises no moral law. He is sensible of wrong done to himself, but has no understanding of the wrong he does to others. As long as he is sober and wakeful all his thoughts cling to the earth, and the services he performs are such as befit a grovelling creature that resemble a quadruped almost as much as a man. He knows—

*"All the qualities o' the isle*

*The fresh springs, brine pits, barren place and fertile: "*

(I. ii. 328.)

and with his long nails can dig up pig nuts; he promises Stephano to show him a jay's nest and instruct him how to snare the nimble marmoset, and, "sometimes," he says, "I'll get thee young scameles from the rock." Prospero uses him to make dams for fish, to fetch firewood, scrape trenchers, wash dishes and keep his cell clean.

#### His language earthy yet poetical.

As his duties and pursuits chain him to the earth, his natural element, so his language reflects his earthy nature.

*"As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both!"*

(I. ii. 321.)

are the words with which he greets Prospero and Miranda; and a moment later he expresses another pious wish in the same strain—

*"All the charms*

*Of Sycorax, toads, beetles, bats, light on you!"* (I. ii. 340.)

Language such as this has become a second nature with him. He curses even in soliloquy—

*"All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease! His spirits hear me,  
And yet I needs must curse.*

(II. ii. 1.)

Toads, beetles, bats, hedgehogs, adders and moles are his familiars; and yet it is to be noticed that the language in which he curses is poetical and forms a great contrast to that in which his drunken associates express their vulgar thoughts. When drink transforms him he is imaginative, and it has been pointed out that one of the most highly poetical passages in the whole play proceeds from his lips—

*"Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not,  
Sometimes a thousand twangling instruments  
Will hum about mine ears: and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again: and then in dreaming,  
The clouds, methought, would open and show riches  
Ready to drop upon me, that, when I waked,  
I cried to dream again."*

(III. ii. 149.)

#### He is cowardly but not devoid of intellect and shrewdness.

Stripes will move him, not kindness. He cringes at Prospero's feet, and trembles with fear and anger at the approach of his spirits. He would himself murder his master if he dared, for his instincts are revengeful, but he prefers to effect his revenge by proxy, and in his ignorance enlists the support of the drunken sailors to carry out his purpose. He roars with laughter when Stephano beats the jester Trinculo, and encourages him with the words—

*"Beat him enough: after a little time  
I'll beat him too."*

(III. ii. 96.)

In the conduct of the plot against Prospero he shows shrewdness and common-sense far beyond that of his fellow-conspirators. He gives them sage advice: "Remember first to possess his books," and

"Pray you, tread softly, that the blind mole may not  
Hear a foot fall," (IV. i. 194.)

an injunction which he continually repeats. When Trinculo is attracted by a gaudy show of rich attire he cautions him—

"Let it alone, thou fool, it is but trash;" (IV. i. 223.)

and again—

"The dropsy drown this fool! What do you mean  
To dote thus on such luggage? Let's alone  
And do the murder first: if he awake,  
From toe to crown he'll fill our skins with pinches,  
Make us strange stuff," (IV. i. 229.)

and refuses himself to be caught by the bait—

"I will have none on't: we shall lose our time," (IV. i. 247.)

His professed repentance and promise to amend when detection and punishment have overtaken the plotters may also be attributed to his cowardly nature, for we may feel assured that though his intellect might enable him to recognise the difference between a Prospero and a Stephano, his disposition would never change—

"I'll be wise hereafter  
And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god  
And worship this dull fool!" (V. i. 295.)

#### Literary Notices.

"Ariel, to all eyes but those of Prospero, is an invisible being. But there is another servant of the magician, even more marvellous and out of common life than that tricky spirit. As Ariel is above humanity, Caliban is below it. Prospero is not always a magician. When he lays aside his magic cloak and wand he has wants that must be supplied by ordinary ministrations. Caliban is his slave, to fetch in wood, and be used in other servile offices. He never yields kind answer—and naturally so, for he lives under the influence of terror . . . . . There was a time when Prospero pitied him, in his savage deformity; took pains to make him speak; taught him the nature of the things around him; endowed his purposes with words. Thus it is that the rude element of the creature has been moulded into the semblance of humanity, and his language is even that of a higher humanity than the language of common men; for, hearing no tongues but those of Prospero and his daughter, who are intellectually raised far above him, he employs the choicest words to express his thoughts, however material they be. And they are essentially material in their range—they are altogether wanting in moral associations—but they nevertheless belong to the region of poetry. With him the sun is the bigger light, the moon the less. He has wandered about the isle where he was born, and he knows all its qualities—fresh springs, brine-pits, barren place, and fertile. He knows where crabs grow, and with his long nails can dig pig-nuts. He can find a jay's nest, and snare the nimble marmoset. His very curses are poetry, using the same material images. He invokes all the infections that the sun sucks up from bogs, fens, flats, to fall on Prospero. His sorrows are of the like material character. He dreads the spirit-apes which moe and chatter at him, the hedgehogs which raise their pricks at his footfall, the adders that hiss him into madness. But he has no sense of moral abasement. He prostrates himself before a drunken rascal who bears celestial liquor. He plans murder. When Prospero sleeps in the afternoon, the foolish drunkard whom he worships is to batter his skull, or paunch him with a stake, or cut his wezand. He has no mincing of terms, such as the half-brutalized natures of social life are fain to use, as the transparent veils of purposed atrocities. And yet he is sensible to outward impressions of the

beautiful. Miranda far surpasses Scyroz, his dam, the only woman he ever saw. The isle is full of sounds and sweet airs, that give delight and hurt not. He dreams, and the clouds open and drop riches upon him . . . . . Franz Horn, a German critic, says that Caliban stands far higher than Trinculo and Stephano. And he says truly; for the crimes and evil purposes of those who claim to belong to civilized life are far more debasing than the instinctive violence and craft of savagery. When the conventional shackles are thrown off, the bad man of civilization is lower than the savage; and he is more dangerous, even when he is a fool, as Stephano and Trinculo are."—KNIGHT.

"Caliban has become a by-word as the strange creation of a poetical imagination. A mixture of gnome and savage, half demon, half brute, in his behaviour we perceive at once the traces of his native disposition and the influence of Prospero's education. The latter could only unfold his understanding, without, in the slightest degree, taming his rooted malignity; it is as if the use of reason and human speech were communicated to an awkward ape. In inclination Caliban is malicious, cowardly, false and base; and yet he is essentially different from the vulgar knaves of a civilised world, as portrayed occasionally by Shakespeare. He is rude, but not vulgar; he never falls into the prosaic and low familiarity of his drunken associates, for he is, in his way, a poetical being; he always speaks in verse."—SCHLEGEL.

"Prospero found him on the island 'gabbling like a thing most brutish,' not knowing his own meaning; he treated him with humane care, took pains to tame him, gave him the elements of knowledge, and taught him to speak. But this humanity was thrown away upon him, education did not suit his nature; he used his speech only to curse his benefactor, he remained insensible to kindness, and could only be restrained by fear and chastisement; he learned, as a brute, to keep company with men, but not to love them; his vile race

Had that in 't which good natures  
Could not abide to be with."

Prospero obtained the mastery over him, and, as Caliban complains, took the island from him, as that was the only way to escape his violence; he justified the usurpation by endeavouring to humanize him. But he missed his aim like those English colonists in America, who in the most human manner laboured after the civilization of the Indians,—tribes which were felt by Brainerd and the like, to be inexpressibly indolent and dull, devoid of gratitude as well as of generosity, benevolence, and goodness,—a nature irreconcilable with genuine human nature."—GERVINUS.

#### ALONSO.

Alonso stands on the border-line between the villains of the piece and the virtuous characters. He is included in Ariel's denunciation against the "three men of sin" who are amongst men "most unfit to live," and yet there is a great difference in degree between his crime and the crimes of the other two, Sebastian and Antonio.

#### His crimes.

An inveterate feud had for some time existed between Naples and Milan, so that when an opportunity presented itself to him to extirpate Prospero from Milan and subject his coronet to his own crown and bend the dukedom of Milan to most ignoble stooping, it seems hardly surprising that Alonso took advantage of the opportunity that offered itself. His special crime consists in the cruelty, not to say inhumanity, of the project to which he became a party, for not only did he assist in supplanting good Prospero from Milan, but he was one of those who:

*"Exposed unto the sea, which hath requit it,  
Him and his innocent child."*

(III. iii. 71.)

"Most cruelly" again, says Prospero to him as he stands spell-bound within the magic circle.

*"Didst thou, Alonso, use me and my daughter."*

(V. i. 72.)

**The better side of his nature.**

But if Alonso acted cruelly towards Prospero and his daughter, yet he possesses some redeeming qualities which are lacking in the natures of his associates in crime. Circumstances had tended to make him a criminal, whereas the others were criminals, notwithstanding that their circumstances should have kept them in the straight path. Alonso, moreover, possesses a heart to feel and to repent. He loves his son Ferdinand dearly, and rejects all the efforts of his courtiers to console and comfort him when Ferdinand was supposed to be drowned. He strays about the island in search of him until "attached with weariness," to the dulling of his spirits; his son reciprocates his love, and with filial devotion kneels before him when they meet. The father's joy is unrestrained on finding his dear lost son, on whom he bestows "all the blessings of a glad father."

**His repentance.**

When Ariel pronounces upon the three men of sin "lingering perdition, worse than any death," to be avoided only by "heart-sorrow and a clear life ensuing," Alonso's conscience is at once touched, remorse pursues him, and his first thought is self-destruction.

"O, it is monstrous, monstrous!  
Methought the billows spoke and told me of it;  
The winds did sing it to me, and the thunder,  
That deep and dreadful organ-pipe, pronounced  
The name of Prosper: it did bass my trespass.  
Therefore my son i' the ooze is bedded, and  
I'll seek him deeper than e'er plummet sounded  
And with him there lie mudded." (III. iii. 95.)

He recognizes in his affliction, retribution for his sins. He is saved from death by his own hands, and proceeds from remorse to repentance, which he carries into action as soon as an opportunity occurs. His first speech to Prospero, on meeting him in person, contains the words:

"Thy dukedom I resign and do entreat  
Thou pardon me my wrongs," (V. i. 118.)

and would show the completeness of his repentance by asking pardon also of Miranda, but that Prospero, perceiving his "heart-sorrow," stops him.

"There, sir, stop.  
Let us not burden our remembrances with  
A heaviness that's gone." (V. i. 198.)

**FERDINAND.**

Ferdinand is a model youth, possessing virtue and all the gifts of nature, who plays his part in the courtship with Miranda with considerable grace and some magnanimity, but who does not otherwise much interest us. He is brave, honourable, and pure in thought, but as the character is only slightly sketched in the play, we cannot feel assured that he would ever be capable of great things, and we cannot help thinking that in winning Miranda for a wife he gained a reward beyond his deserts.



**His manliness and courage.**

Francisco presents us with a pleasing picture of him in a situation of danger which absolves him from any suspicion of effeminacy.

*"I saw him beat the surges under him,  
And ride upon their backs: he trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swol'n that met him: his bold head  
'Bove the contentious waves he kept, and oar'd  
Himself with his good arms in lusty stroke  
To the shore, that o'er his wave-worn basis bow'd,  
As stooping to relieve him: I not doubt,  
He came alive to land."* (II. i. 120.)

In reply to Miranda's loving request that she should be allowed to carry the logs for him, he refuses promptly and in brave terms, notwithstanding his weariness and hatred of his mean task.

*"No precious creature;  
I had rather crack my sinews, break my back,  
Than you should such dishonour undergo,  
While I sit lazy by."* (III. i. 25.)

He never ceases to remember that he is a prince and becomes a "patient log-man" only for Miranda's sake.

*"I am in my condition  
A prince, Miranda; I do think, a king;  
I would, not so I—and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth."* (III. i. 59.)

His behaviour under trials and vexations gains Prospero's approval, and when the magician rewards him with the gift of his daughter, he speaks of her as

*"my gift and thine own acquisition  
Worthily purchased."* (IV. i. 12.)

**His love for Miranda.**

When first we hear of him on the island he is represented by Ariel as sitting in melancholy posture grieving over the supposed loss of his father, and Prospero speaks of him as "something stain'd with grief"; he himself refers to his distress in the words:

*"Myself am Naples,  
Who with mine eyes, ne'er since at ebb, beheld  
The king my father wreck'd."* (I. ii. 434.)

but he no sooner sees and speaks with Miranda than he forgets his grief just as Miranda herself forgot her father's bidding at the sight of him.

*"O, if a virgin,  
And your affection not gone forth, I'll make you  
The queen of Naples,"* (I. ii. 447.)

he exclaims, and when next he remembers the loss of his father



and wreck of all his friends, he remembers them only as trifles in comparison with a glimpse of Miranda:—

*"My father's loss, the weakness which I feel,  
The wreck of all my friends, nor this man's threats,  
To whom I am subdued, are but light to me,  
Might I but through my prison once a day  
Behold this maid."*

(I. ii. 486.)

Though his love for Miranda was instantaneous—"At the first sight they have changed eyes"—he is never for a moment troubled with any doubts as to its lasting quality. This confidence would not be surprising in an ordinary youth falling madly in love with the first beautiful maiden who comes across his path, but Ferdinand's case is different from that of ordinary mortals; not only was he a prince, but he appears to have been somewhat fastidious in his tastes.

*"Full many a lady  
I have eyed with best regard, and many a time  
The harmony of their tongues hath into bondage  
Brought my too diligent ear: for several virtues  
Have I liked several women; never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she owed  
And put it to the foil,"*

(III. i. 38.)

but Miranda is to him "perfect and peerless," and "created of every creature's best." For her he is ready to abandon country, crown and fortune—

*"Let me live here for ever."*

(IV. i. 122.)

His love is as honourable and pure as it is deep and true—

*"The white cold virgin snow upon my heart  
Abates the ardour of my liver."*

(IV. i. 55.)

Venus and her son were powerless to work a "wanton charm" upon him, and the chaste queen of the sky summons her bounteous sister, Ceres, "to bless this twain," and

*"A contract of true love to celebrate;  
And some donation freely to estate  
On the blest lovers."*

(IV. i. 84.)

#### Literary Notice.

"In Ferdinand is portrayed one of those happy natures, such as we sometimes meet with, who are built up all the more strongly in truth and good by contact with the vices and meannesses of the world. Courage, piety, and honour are his leading characteristics; and these virtues are so much at home in his breast, and have such an easy, natural ascendant in his conduct, that he thinks not of them, and cares only to prevent or remove the stains which affront his inward eye. . . . In Ferdinand, as in all generous natures, 'love betters what is best.' Its first springing in his breast stirs his heavenward thoughts and aspirations into exercise; the moment that kindles his heart towards Miranda also kindles his soul in piety to God; and he knows not how to commune in prayer with the Source of good, unless he may couple her welfare with his own, and breathe her name in his holiest service."

Hudson

## GONZALO.

Gonzalo is "an honest old counsellor" in a court where honesty was the exception rather than the rule, full of hope and cheerfulness in circumstances tending to despondency and depression of spirits, somewhat garrulous as kindly old men are occasionally apt to be, but discreet withal, and a faithful servant to the ruling powers.

## Cheerfulness in the midst of misfortune.

In the first scene, he jests in the midst of the greatest danger, finding great comfort from the boatswain, who exercises his authority without consideration for the name of king or courtier.

*"He hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging! make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable."* (I. i. 32.)

When the ship is, to all appearance, splitting on the rocks, he thinks of wife and children, but can still speak jestingly:—

*"Now would I give a thousand furlongs of sea for an acre of barren ground, ling, heath, broom, furze, anything. The wills above be done! but I would fain die a dry death."* (I. i. 71.)

On landing in the island with the king and other courtiers, his first words are:—

*"Beseech you, sir, be merry; you have cause,—  
So have we all,—of joy; for our escape  
Is much beyond our loss. Our hint of woe  
Is common . . . but for the miracle,  
I mean our preservation, few in millions  
Can speak like us: then wisely, good sir, weigh  
Our sorrow with our comfort."* (II. i. 1.)

When the king is depressed and dejected, he loses his own sense of unhappiness in his care to minister comfort to the others and enters upon a contest of wit, or rather a "kind of merry fooling" with Sebastian and Antonio in order to cheer the king. His last words in the play breathe thankfulness and hopefulness:—

*"Was Milan thrust from Milan, that his issue  
Should become kings of Naples? O rejoice  
Beyond a common joy, and set it down  
With gold on lasting pillars: In one voyage  
Did Claribel her husband find at Tunis,  
And Ferdinand, her brother, found a wife  
Where he himself was lost, Prospero his dukedom  
In a poor isle, and all of us ourselves  
When no man was his own."* (V. i. 205.)

## He is a faithful servant of the king.

When Alonso is struck down with grief for the loss of his son, and Sebastian heaps reproaches on his head Gonzalo fearlessly administers the deserved rebuke—

*"My Lord Sebastian,  
The truth you speak doth lack some gentleness  
And time to speak it in: you rub the sore  
When you should bring the plaster."* (II. i. 141.)

He alone of all the courtiers and followers of the king is felt by the traitors to be a possible source of danger and an impediment to the successful issue of their plot, and therefore they decree his death. Antonio suggests to Sebastian that he—

*"To the perpetual wink for aye might put  
This ancient morsel, this Sir Prudence, who  
Should not upbraid our course. For all the rest,  
They'll take suggestion as a cat laps milk;  
They'll tell the clock to any business that  
We say befits the hour."*

(II. i. 292.)

His first thought on being awakened by Ariel is for the king, not for himself—

*"Now, good angels, preserve the king!"*

(II. i. 314.)

and afterwards he follows the king until his "old bones ache" and he can go no further. This faithfulness and loyalty were a part of his nature and shine the more conspicuously viewed in the light of Alonso's broken fortunes. Prospero refers to this characteristic in terms of highest commendation—

*"O good Gonzalo,  
My true preserver, and a loyal sir  
To him thou follow'st."*

(V. i. 68.)

**He is a mixture of garrulity and prudence.**

We have seen how he talked cheerily for the sake of diverting the king's thoughts and we may see how he continues to pursue his chatter undeterred by the cold reception with which the king receives his well-meant intentions. "Prithee, peace," "I prithee, spare," "You cram these words into mine ears, against the stomach of my sense"; such interjections from the king avail not to impede Gonzalo's flow of speech. He merely changes his topic and with a seriousness which is apparent only he plays with theories of government and endeavours to carry his hearers' thoughts to an era which is to excel the golden age. Antonio scoffs at Gonzalo's loquacity. "There be," he says,

*"lords that can prate*

*As amply and unnecessarily  
As this Gonzalo,"*

(II. i. 270.)

but he fears his honesty and his prudence and contrasts him with the rest of the time-serving courtiers in attendance on the king. When Ariel, in the guise of a harpy, has with his admonitions driven Alonso and the guilty lords to desperation, Gonzalo sends his fellow courtiers after them to—

*"Hinder them from what this ecstasy  
May now provoke them to."*

(III. iii. 108.)

#### Literary Notice.

"In every romantic drama there must of necessity be a large number of mechanical personages, introduced not for their own sake but to assist the presentation of others: yet, in proportion to the space they cover in the field

view, Shakespeare will endow them with some dramatic interest. Their function is not unlike that of the chorus in Ancient Tragedy, except that they are distributed amongst the scenes of the drama instead of being kept as a body of external commentators. Such personages are in the *Tempest* to be found in the crowd of courtiers, led by Gonzalo, and the crowd of sailors led by the boatswain. Their part is mainly to illuminate and reflect the various situations that arise; outside the movement of the play themselves they furnish a *point d'appui* on which that movement rests. Thus the busy opening scene has spice given to it by the clashing between the wit of Gonzalo and the rough tongue of the boatswain. In the island it is the forced talk of Gonzalo that brings out the marvel of the deliverance from the sea, and the character of the enchanted island; then his passages of irritable wit with Antonio and Sebastian help to paint the character of the two by suggestion of the antipathy between them and honesty. Gonzalo takes the lead in helping us to realise the incident of the supernatural banquet, and the condition of the guilty after the blow has fallen; while, during the long-drawn finale, Gonzalo follows exactly the function of chorus-leader, and reads into meaning every stage of the universal restoration; when its last note is complete the boatswain and he resume their passage of arms. Yet these mechanical personages are not entirely outside the central idea; the sailors have their loss and recovery of the ship, and Gonzalo has connection enough with the original crime to feel his heart stirred by the final issue. Moreover, his personal character is one well fitted to be a stationary point in a moving drama of Providence. He is pre-eminently a man of an even temperament; good, but easy; like an ancient chorus, little elevated or depressed by the storms of circumstance. He has not been heroic to resist evil, though fessing to reduce by his practical compassion the suffering it entailed. But the changes of fortune do little to shake him; he does not forget his humour amid shipwreck, he maintains laborious cheerfulness when depression is all around. . . . He has elected to be a spectator of life, so much as may be, and not an actor; and he is valuable in the spectacle of Providence from the eye he has to its fine dramatic effects, while as to the action, his place is that of one who stands at an equal distance from the prizes of life and from its crimes."—MOULTON.

#### ANTONIO and SEBASTIAN.

Antonio is brother to Prospero, Sebastian brother to Alonso. Both are villains of the worst order, and though Antonio takes the initiative and is the more active traitor of the two, they work so well together like two poisoned points of a pair of scissors, that we may better consider their characters together, than separately.

#### Antonio the tempter.

Antonio's career of crime began the earlier, and at the opening of the action of the play he had for twelve years been in enjoyment of the fruits of it. But Sebastian, it appears, only required an opportunity to reveal himself in his true character. It is a point worthy of notice and fully in accordance with the unvarying course of nature that neither of the two descends to his lowest depth of his villainy at once or without the incitement of strong temptation. Hence it is natural that Antonio should possess the harder heart; for his temptation, in the shape of his brother's loving and trustful nature, and his opportunity, arising from Prospero's neglect of his duties, had come so much the earlier. Consequently also it is natural that he should be the seducer of Sebastian; he uses flattery, appeals to the other's ambition and works upon his slothful nature shewing the certainty of the issue of his plot and the safety with which it may be brought about. Sebastian puts a query as to the after effect upon his conscience and Antonio's reply shows how hardened he has become—

*"Ay, sir; where lies that? if 'twere a kibe  
 'Twould put me to my slipper: but I feel not  
 This deity in my bosom: twenty consciences  
 That stand 'twixt me and Milan, candied be they  
 And melt, ere they molest!"* (II. i. 283.)

Thus he gains his end, for suggestion fell upon fruitful soil and the seed thus sown rapidly took root and developed. "Thy case, dear friend" says Sebastian—

*"Shall be my precedent; as thou got'st Milan  
 I'll come by Naples. Draw thy sword: one stroke  
 Shall free thee from the tribute which thou pay'st  
 And I the king shall love thee."* (II. i. 297.)

### Their cruel natures.

Coleridge has pointed out how in the first scene of the second act "Shakespeare has, as in many other places, shown the tendency in bad men to indulge in scorn and contemptuous expressions, as a mode of getting rid of their own uneasy feelings of inferiority to the good, and also, by making the good ridiculous, of rendering the transition of others to wickedness easy. Shakespeare never puts habitual scorn into the mouths of other than bad men, as here in the instances of Antonio and Sebastian."

Thus when the good old Gonzalo endeavours to dispel the gloom into which the king is cast by the supposed loss of his son, they scoff at him and strive to counterbalance his optimism. They cruelly reproach the king, and taunt him with lack of judgment, rubbing the sore where they should bring the plaster. They try to conceal their own badness under the cloak of laughter, being gentlemen, who, as Gonzalo says, "are of such sensible and nimble lungs that they always use to laugh at nothing." They allow no thoughts of pity for the king's distressed state to interfere with the proposed execution of their plot, but on the contrary they take advantage even of his depression.

ANT. *"I am right glad that he's so out of hope.  
 Do not, for one repulse, forgo the purpose  
 That you resolved to effect."*

SEB. *The next advantage  
 Will we take thoroughly.*

ANT. *Let it be to-night:  
 For, now they are oppressed with travel, they  
 Will not, nor cannot, use such vigilance  
 As when they are fresh.*

SEB. *I say, to-night: no more."*

(III. iii. 11.)

From which conversation we may observe that Sebastian has already thoroughly learnt his lesson and become as accomplished a traitor as Antonio. When "several strange shapes enter bringing in a banquet and dance about it with gentle actions of salutation" Sebastian and Antonio speak mockingly, whereas Gonzalo notices chiefly their gentleness and Alonso their grace. When Ariel, carrying out Prospero's instructions, thunders forth their trespass and pronounces



"ling'ring perdition" unless profound repentance moves them, they are stirred by no feeling of remorse as Alonso is, but rather persist in their attitude of defiance—

"But one fiend at a time,

SEB. *I'll fight their legions o'er.*

ANT. *I'll be thy second."* (III. iii. 102.)

At a later period Prospero speaks as though the would-be murderers evinced some signs of repentance—

"*They being penitent*

*The sole drift of my purpose doth extend*

*Not a frown further."* (V. i. 28.)

and thus addresses them after referring to the cruel usage he had received from Alonso—

"*Thy brother was a furtherer in the act.*

*Thou art pinch'd for 't now Sebastian. Flesh and blood,*

*You, brother mine, that entertain'd ambition,*

*Expell'd remorse and nature; who, with Sebastian,*

*Whose inward pinches therefore are most strong,*

*Would here have kill'd your king; I do forgive thee*

*Unnatural though thou art."* (V. i. 73.)

But if Ariel saw in them signs of remorse, it must have been apparent only. For our part we discern no signs of softening nor can we feel any sympathy for them; their plots have been frustrated and they have learned the danger of plotting and will exercise more care in future, but their repentance goes no further.

#### Literary Notice.

"Nor is there less of judgment in the means used by Prospero for bringing them [Antonio and Sebastian] to a better mind: provoking in them the purpose of crime; and then taking away the performance; that so he may lead them to a knowledge of themselves, and awe or shame down their evil by his demonstrations of good. For such is the proper effect of bad designs thus thwarted, showing the authors at once the wickedness of their hearts and the weakness of their hands; whereas, if successful in their schemes, pride of power would forestall and prevent the natural shame and remorse of guilt. And we little know what evil it lieth and lurketh in our hearts to will or to do till occasion invites or permits; and Prospero's art here stands in presenting the occasion till the wicked purpose is formed, and then removing it as soon as the hand is raised. In the case of Antonio and Sebastian, the workings of magic are so mixed up with those of Nature, that we cannot distinguish them; or rather Prospero here causes the supernatural to pursue the methods of nature."—MOULTON.

#### STEPHANO AND TRINCULO.

In the list of *Dramatis Personæ* Stephano is styled a drunken butler, Trinculo, a jester; the two together are, as Ulrici says, "the impersonations of folly and perversity, and of rude, sensual materialism." Caliban is their fitting associate upon the island, and we never see them in any other company until the general reunion at the close of the play.

#### ✓ Stephano the drunkard.

It is impossible to think of Stephano apart from drink, Liquor is his god, his colonising agent, his comfort, his panacea for all ills. He is in his own estimation a king, Trinculo and Caliban his subjects, whom he may reward with the gift of drink, and punish by withholding

it. He escaped upon a butt of sack, and he swears by his bottle; it will, he says, remove Caliban's fit, it would give language to a cat; it is a friend to all, and the only true friend.

### Trinculo the jester.

Trinculo is the clown of the play, but he does not in any wise resemble the Clown of whom Viola was able to say:

*"This fellow's wise enough to play the fool;  
And to do that well craves a kind of art."*

(*Twelfth Night*, III. i. 70.)

He is rather a fool by nature, or, as he styles Caliban, "a natural" in fact, like many of the professional jesters in the houses of the great, in Elizabeth's time, he would be very little removed from an idiot. We may imagine him to have been as ugly in appearance, as deformed in mind, with:

*"Indifferent thighs and knees, but very short;  
His legs be square, a foot long and no more."*

(*Nest of Ninnies.*)

He makes one or two jokes in the play which have all the appearance of forming a part of his stock-in-trade, as when he says that though Caliban may be Stephano's lieutenant, yet "he's no standard," or when he enlarges upon Stephano's words, "We'll not run," with

*"Nor go neither; but you'll lie like dogs and yet  
say nothing neither."*

(III. ii. 23.)

### Stephano and Trinculo compared with each other and Caliban.

Stephano has the stronger will, and is also the man in possession—of the bottle—and consequently he is the leader, and both Caliban and Trinculo are subservient to him. Trinculo acknowledges Stephano as king, and is content to rank himself as prime minister and well-paid jester. Both are equally ignorant and equally low in the scale of humanity, but the shallowness of Trinculo is rendered the more ridiculous in the play, chiefly by reason of his comments upon the like quality in Caliban. We are most of us acquainted with that class of ignorant persons who despise others, merely because they do not possess the same worthless kind of knowledge which they themselves lay claim to. Such a one is Trinculo, in whose estimation Caliban, who has some poetry in his composition, is "a very shallow monster," a "most poor credulous monster." And

*"But that the poor monster's in drink; an abominable  
monster."*

(II. ii. 171.)

Notwithstanding the contempt which Trinculo so lavishly heaps upon the "servant monster, the folly of the island," and notwithstanding the superiority affected by Stephano, yet when the time for action arrives, and when discretion is required the despised monster alone is capable of leadership and caution. He alone is not decoyed by "the trumpery" which is displayed as "stale to catch the thieves." And he, the wild, uncivilized monster "on whose nature nurture can never stick," strives to teach worldly wisdom and foresight to the wretched thieves and dregs of civilized humanity whose

only redeeming feature is that they possess a kind of low wit, and that they indulge their murderous instincts without any apparent consciousness of guilt.

### Literary Notices.

"The presence of Trinculo and Stephano in the play has sometimes been regarded as a blemish. I cannot think it so. Their part is not only good in itself as comedy, but is in admirable keeping with the rest. Their follies give a zest and relish to the high poetries amidst which they grow. Such things go to make up the mysterious whole of human life; and they often help on our pleasure while seeming to hinder it: we may think they were better left out, but were they left out we should somehow feel the want of them. Besides, this part of the work, if it does not directly yield a grateful fragrance, is vitally connected with the parts that do. For there is, perhaps, no one of the Poet's dramas of which it can be more justly affirmed that all the parts draw together in organic unity, so that every thing helps every other thing."—HUDSON.

"And a later scene . . . . exhibits civilisation introducing one undeniably new gift into savage life—the gift of intoxicating drink! In this way Caliban presents the aborigines of nature crushed beneath the advance of artificial life. Yet the impartial dramatist finds an attractiveness even for him. Beside Caliban, the dregs of natural life, he places the drunken sailors, the dregs of civilisation; and as Caliban kneels to Stephano, we feel that the savage is the nobler of the two, for he has not exhausted his faculty of reverence."—MOULTON.

### ELIZABETHAN ENGLISH.

On reading the works of Elizabethan authors we are apt at first sight to wonder at the many points of difference in grammar, syntax, and meaning which we observe when we compare them with the English of to-day. But, if we look into the matter closely, we shall not be surprised at what we find. The great "renaissance" had just taken place. The literature of the ancient classics was being studied as it had never before been studied in England, and the zeal of the convert made itself manifest in our language. But old prejudices die hard, and must be combated, and as the struggle continues the result appears to be—chaos. Neither party will give way, so both reign and neither is supreme. But language is given to express thought, and out of the apparent chaos there arises a language clear in thought, but doubtful in expression. Such must the language be of all transitional periods, and the Elizabethan language was nothing if not transitional. Here English-Latin, there Latin-English, but always intelligible. The Englishman in a foreign country, possessing but a smattering of the foreign tongue, will express himself in a hybrid language, but he will make his meaning *clear*, though his grammar may be faulty, and his syntax inexact. So, too, the child,—and the new English was in its infancy. Hence we shall find that the Elizabethan English differs in many respects from the English of to-day, that it is trying to reconcile two conflicting systems, and that "syntax," or the orderly arrangement of words into sentences is hardly to be looked for. And we need not wonder at inflectional changes; for language is a living organism, and we must expect a living thing to show some signs of change after a period of three hundred years.

We shall in this find the *raison d'être* of most of the so-called "grammatical difficulties" in Shakespeare. It may be added that in those days printed books were less common than now, and that, even to-day, the *spoken language* is frequently less "grammatical" than the *written book*. And we must not forget that Shakespeare was a dramatist even before he was a poet, and that he makes his men and women *speak* in their own character. Caliban will not use the same expressions as fall from the mouth of Miranda, nor will any character under the influence of strong emotion use the same terms, or express himself with the same grammatical accuracy as he might use when not so moved.

### TIME OF ACTION OF THE PLAY.

It has been suggested that Shakespeare wrote the play of *The Tempest* expressly to prove to the admirers of Ben Jonson and to the cavillers of the time, that he, too, could write a play strictly fettered by the Unities. At any rate, it is worthy of remark that the play itself points out in several passages the exact limits of time of the action, from which it will be seen that all the events which are supposed to take place before the spectators occur within the space of little more than three hours.

Very shortly after the opening of the action the following conversation takes place:—

PROS. "*What is the time o' the day?*"

ARI. *Past the mid season.*

PROS. *At least two glasses. The time 'twixt six and now  
Must by us both be spent most preciouslly.*" (I. ii. 239.)

The shipwrecked crew land upon the island and are dispersed in different directions. Prospero sets Ferdinand a task which, he says, will take till sunset to perform. Miranda appears to him, thinking that her father is "hard at study," and "safe for these three hours." After an interview with Ferdinand of not many minutes in duration, though fraught with consequences of the highest importance, Miranda says:

*"And now farewell  
Till half an hour hence,"* (III. i. 90.)

whilst Prospero returns to his book,

*"For yet ere supper-time must I perform  
Much business appertaining."* (III. i. 95.)

Supper-time, it may be remembered, usually came in Shakespeare's time between five and six in the evening. At about the same hour as the events just alluded to, Stephano and Trinculo have met with Caliban, and the three together are arranging for the murder of Prospero. Caliban informs his associates that

*"'tis a custom with him  
I' th' afternoon to sleep,"* (III. ii. 98.)

and he fixes the hour of the murder—

*"Within this half-hour will he be asleep :  
Will thou destroy him then ?"* (III. ii. 125.)

The Masque of Juno and Ceres takes place, and at the end of it Prospero remembers that

*"the minute of their plot  
Is almost come."* (IV. i. 141.)

We feel that we are drawing towards the end of the play, when, a little later, he says:—

*"At this hour  
Lies at my mercy all mine enemies :  
Shortly shall all my labours end,"* (IV. i. 268.)

and the opening lines of the next act carry our thoughts back to the first of the time allusions quoted above:—

PROS. *"Now does my project gather to a head :  
My charms crack not ; my spirits obey ; and time  
Goes upright with his carriage. How's the day ?*  
ARL. *On the sixth hour : at which time, my lord  
You said our work should cease."* (V. i. 1.)

Three other passages in the same act serve to remind us that Prospero's work has been duly carried out within the time limit laid down:—

*"How thou hast met us here, who three hours since  
Were wreck'd upon this shore."* (V. i. 186.)

*"Your eld'st acquaintance cannot be three hours."* (V. i. 186.)

*"Our ship—  
Which, but three glasses since, we gave out split—  
Is tight and yare and bravely rigg'd as when  
We first put out to sea."* (V. i. 222.)



# THE TEMPEST.

*The dots in the margin indicate lines containing passages which are discussed  
in the notes at the end.*

## Dramatis Personæ.

ALONSO, *King of Naples.*  
SEBASTIAN, *his Brother.*  
PROSPERO, *the right Duke of Milan.*  
ANTONIO, *his Brother, the usurping Duke  
of Milan.*  
FERDINAND, *Son to the King of Naples.*  
GONZALO, *an honest old Counsellor.*  
ADRIAN, } *Lords.*  
FRANCISCO, }  
CALIBAN, *a savage and deformed Slave.*  
TRINCULO, *a Jester.*  
STEPHANO, *a drunken Butler.*

*Master of a Ship.*  
*Boatswain.*  
*Mariners.*  
MIRANDA, *Daughter to Prospero.*  
ARIEL, *an airy Spirit.*  
IRIS, }  
CERES, } *presented by Spirits.*  
JUNO, }  
Nymphs, }  
Reapers, }  
*Other Spirits attending on Prospero.*

SCENE: *A Ship at Sea : an Island.*

## ACT I.

SCENE I. *On a ship at sea : a tempestuous noise of  
thunder and lightning heard.*

*Enter a Ship-Master and a Boatswain.*

MAST. Boatswain !

BOATS. Here, master : what cheer ?

MAST. Good, speak to the mariners : fall to 't,  
yarely, or we run ourselves aground : bestir,  
bestir. [Exit.

*'tis well (thou  
art here)  
briskly*

*Enter Mariners.*

BOATS. Heigh, my hearts ! cheerly, cheerly,  
my hearts ! yare, yare ! Take in the topsail.  
Tend to the master's whistle. Blow, till thou  
burst thy wind, if room enough !

*attend. Cf. i.  
ii. 47.*

*Enter ALONSO, SEBASTIAN, ANTONIO,  
FERDINAND, GONZALO, and others.*

ALON. Good boatswain, have care. Where's 10  
the master? Play the men.

BOATS. I pray now, keep below.

ANT. Where is the master, boatswain?

BOATS. Do you not hear him? You mar our  
labour: keep your cabins: you do assist the  
storm.

GON. Nay, *good*, be patient.

BOATS. When the sea is. Hence! What  
cares these roarers for the name of king? To  
cabin: silence! trouble us not. 20

GON. *Good*, yet remember whom thou hast  
aboard.

BOATS. None that I more love than myself.  
You are a counsellor; if you can command these  
elements to silence, and work the peace of the  
present, we will not *hand* a rope more; use your  
authority: if you cannot, give thanks you have  
lived so long, and make yourself ready in your  
cabin for the mischance of the hour, if it so hap.  
Cheerly, good hearts! Out of our way. I say. 30

[*Exit.*

GON. I have great comfort from this fellow:  
methinks he hath no drowning mark upon him;  
his complexion is perfect gallows. Stand fast,  
good Fate, to his hanging! make the rope of his  
destiny our cable, for our own doth little  
advantage. If he be not born to be hanged, our  
case is miserable. [*Exeunt.*

*Re-enter Boatswain.*

BOATS. Down with the topmast! yare!  
lower, lower! Bring her to try with main-course.  
[*A cry within.*] A plague upon this howling! 40  
they are louder than the weather or our office.

*good sir*

*That's all right*

*handle*

*orders*

*Re-enter* SEBASTIAN, ANTONIO, and GONZALO.

Yet again! what do you here? Shall we give o'er and drown? Have you a mind to sink?

SEB. A plague o' your throat, you bawling blasphemous, incharitable dog!

BOATS. Work you then.

ANT. Hang, cur! hang, you insolent noise-maker! We are less afraid to be drowned than thou art.

GON. I'll warrant him *for* drowning; though the ship were no stronger than a nutshell.

BOATS. Lay her a-hold, a-hold! set her two courses off to sea again; lay her off.

*Enter Mariners wet.*

MARINERS. All lost! to prayers, to prayers! all lost!

BOATS. What! must our mouths be cold?

GON. The king and prince at prayers! let us *assist* them,

For our case is as theirs.

SEB. I'm out of patience.

ANT. We are *merely* cheated of our lives by 60 drunkards:

This *wide-chapp'd* rascal—would thou mightst lie drowning

The washing of ten tides!

GON. He'll be hang'd yet, Though every drop of water swear against it And gape at widest to *glut* him.

[*A confused noise and cries within.* "Mercy on us!"—"We split, we split!"—"Farewell my wife and children!"—

"Farewell, brother!"—"We split, we split, we split!"

ANT. Let's all sink with the king.

SEB. Let's take leave of him.

[*Exeunt* Ant. and Seb.]

GON. Now would I give a thousand furlongs of sea for an acre of barren ground, ling, heath, broom, furze, anything. The wills above be done! but I would fain die a dry death. [*Exeunt.*

against

join

absolutely

open-mouthed

englut

70

SCENE II. *The island. Before PROSPERO's cell.*

*Enter PROSPERO and MIRANDA.*

MIR. If by your art, my dearest father, you  
have

Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking  
pitch,

But that the sea, mounting to the *welkin's* cheek,  
Dashes the fire out. O, I have suffer'd

With those that I saw suffer : a brave vessel,  
Who had no doubt some noble creature in her,  
Dash'd all to pieces. O ! the cry did knock  
Against my very heart. Poor souls, they  
perish'd.

Had I been any god of power, I would 10  
Have sunk the sea within the earth, or ere  
It should the good ship so have swallow'd, and  
The fraughting souls within her.

PROS. Be collected :  
No more *amazement* : tell your *piteous* heart  
There's no harm done.

MIR. O, woe the day !

PROS. No harm.

I have done nothing but in care of thee,  
Of thee, my dear one, thee, my daughter, who  
Art ignorant of what thou art, nought knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a *full* poor cell, 20  
And thy no greater father.

MIR. More to know  
Did never *meddle* with my thoughts.

PROS. 'Tis time  
I should inform thee farther. Lend thy hand,  
And pluck my magic garment from me. So :

[*Lays down his mantle.*  
Lie there, my art. Wipe thou thine eyes ; have  
comfort.

The direful spectacle of the wreck, which  
touch'd

*sky's*

*horror  
full of pity*

*very, quite*

*mix*

The very virtue of compassion in thee,  
I have with such *provision* in mine art  
• So safely order'd that there is no soul—  
No, not so much *perdition* as an hair 30  
• Betid to any creature in the vessel  
• Which thou heard'st cry, which thou saw'st  
sink. Sit down;  
For thou must now know farther.

*foresight*

*loss*

MIR. You have often  
Begun to tell me what I am, but stopp'd  
• And left me to a *bootless inquisition*,  
Concluding "Stay, not yet."

*profitless  
enquiry*

PROS. The hour's now come;  
The very minute bids thee *ope* thine ear;  
Obey, and be attentive. Canst thou remember  
A time before we came unto this cell?  
I do not think thou canst, for then thou wast not 40  
• *Out* three years old.

*open. Cf. V. i.  
49*

*fully*

MIR. Certainly, sir, I can.

PROS. By what? by any other house or  
person?

<sup>1</sup>Of anything the image tell me that  
Hath kept with thy remembrance.

MIR. 'Tis far off,  
And rather like a dream than an assurance  
That my remembrance warrants. Had I not  
Four or five women once that *tended* me?

*attended. Cf.  
I. i. 6*

PROS. Thou hadst, and more, Miranda. But  
how is it  
That this lives in thy mind? What seest thou  
else

• In the dark backward and abysm of time? 50  
If thou remember'st aught ere thou camest here,  
<sup>2</sup>How thou camest here thou mayst.

MIR. But that I do not.

• PROS. Twelve year since, Miranda, twelve  
year since,

<sup>1</sup> Tell me the image of anything.

<sup>2</sup> Thou may'st remember at any rate *how* thou camest here.



Thy father was the Duke of Milan and  
A prince of power.

MIR. Sir, are not you my father?

PROS. Thy mother was a *piece* of virtue, and  
She said thou wast my daughter; and thy father  
Was Duke of Milan; and his only heir  
A princess no worse *issued*.

MIR. O, the heavens!  
What foul play had we, that we came from  
thence? 60

Or blessed was 't we did?

PROS. Both, both, my girl:  
By foul play, as thou say'st, were we heaved  
thence,

But blessedly *help* hither.

MIR. O, my heart bleeds  
To think o' the *teen* that I have turn'd you to,  
Which is from my remembrance! Please you,  
farther.

PROS. My brother and thy uncle, call'd  
Antonio—

I pray thee, mark me—*that* a brother should  
Be so perfidious!—he whom, next thyself,  
Of all the world I loved and to him put  
The manage of my state; as at that time 70  
Through all the signories it was the first,  
And Prospero the prime duke, <sup>1</sup>being so reputed  
In dignity, and for *the liberal arts*  
Without a parallel; those being all my study,  
The government I cast upon my brother  
And to *my state* grew stranger, being transported  
And rapt in secret studies. Thy false uncle—  
Dost thou *attend* me?

MIR. Sir, most heedfully.

PROS. Being once perfected how to grant suits,  
How to deny them, who to advance and who 80  
To trash for over-topping, new created  
The creatures that were mine, I say, *or* changed 'em.  
Or else new form'd 'em; having both the key

*model*

*descended*

*helped*

*sorrow*

*to think that*

*intellectual ac-  
complishments*

*the affairs of  
my state*

*attend to me.*

*either*

<sup>1</sup>i.e. having the reputation of being prime (i.e. chief) in dignity.

Of officer and office, set all hearts i' the state  
To what tune pleased his ear; *that* now he was  
The ivy which had hid my princely trunk,  
And suck'd my verdure out on't. Thou  
attend'st not.

MIR. O, good sir, I do.

PROS. I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated  
To *closeness* and the bettering of my mind 90  
With that which, but by being so retired,—  
O'er-prized all popular rate, in my false brother  
Awaked an evil nature; and my trust,  
Like a good parent, did beget of him  
A falsehood in its contrary as great  
As my trust was; which had indeed no limit,  
A confidence *sans* bound. He being thus lorded,  
Not only with what my revenue yielded,  
But what my power might else exact—like one  
Who having unto truth, by telling of it, 100  
Made such a sinner of his memory  
To credit his own lie—he did believe  
He was indeed the duke; out o' the substitution,  
And executing th' outward face of royalty,  
With all prerogative: hence his ambition  
growing—

Dost thou hear?

MIR. Your tale, sir, would cure deafness.

PROS. To have no screen between this part  
he play'd

And him he play'd it for, he needs will be  
Absolute Milan. *Me*, poor man, my library  
Was dukedom large enough; of temporal  
royalties 110  
He thinks me now incapable; confederates—  
So *dry* he was for sway—wi' the King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown and bend  
The dukedom yet unbow'd—alas! poor Milan!—  
To most ignoble stooping.

MIR. O the heavens!

*so that*

*seclusion*

*without*

*For me*

*thirsty*

- PROS. Mark his condition and the event ;  
then tell me

If this *might* be a brother.

MIR.

I should sin

To think *but* nobly of my grandmother :  
Good wombs have borne bad sons.

PROS.

Now the condition. 120

- This King of Naples, being an enemy  
• To me inveterate, hearkens my brother's suit ;  
• Which was, that he, in lieu o' the premises  
Of homage and I know not how much tribute,  
• Should *presently* extirpate me and mine  
Out of the dukedom, and confer fair Milan,  
• With all the honours, on my brother : whereon,  
A treacherous army levied, one midnight  
• Fated to the purpose did Antonio open  
The gates of Milan ; and, i' the dead of darkness, 130  
• The ministers for the purpose hurried thence  
Me and thy crying self.

MIR.

Alack, for pity !

- I, not remembering how I cried out then,  
• Will cry it o'er again : it is a hint  
That wrings mine eyes *to't*.

PROS.

Hear a little further

- And then I'll bring thee to the *present* business  
• Which now's upon 's ; without the which this  
story

- Were most impertinent.

MIR.

Wherefore did they not

- That hour destroy us ?

PROS.

Well demanded, wench :

My tale *provokes* that question. Dear, they durst  
not,—

140

- So dear the love my people bore me,—nor set  
A mark so bloody on the business ; but  
With colours fairer painted their foul ends.  
• In *few*, they hurried us aboard a bark,  
Bore us some leagues to sea ; where they  
prepared  
• A rotten carcass of a butt, not rigg'd,  
Nor tackle, sail, nor mast ; the very rats

*could*

*anything but*

*immediately*

*to crying*

*immediate*

*calls forth*

*short*

- Instinctively have quit it : there they hoist us,  
To cry to the sea that roar'd to us, to sigh  
To 'the winds whose pity, sighing back again, 150  
Did us but loving wrong.

MIR. Alack, what trouble  
Was I then to you !

- PROS. O, a cherubin  
Thou wast that did preserve me. Thou didst  
smile,

- Infused* with a fortitude from heaven,  
• When I have deck'd the sea with drops full salt,  
Under my burthen groan'd ; which raised in me  
• An undergoing stomach, to bear up  
Against what should ensue.

MIR. How came we ashore ?

- PROS. By Providence divine.  
Some food we had and some fresh water that 160  
A noble Neapolitan, Gonzalo,  
• Out of his *charity*, who being then appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs, and necessities,  
• Which since have steaded much ; so, of his  
gentleness,  
Knowing I loved my books, he furnish'd me  
From mine own library with volumes that  
I prize above my dukedom.

- MIR. Would I might  
But ever see that man !

- PROS. Now I arise : [*Resumes his mantle.*]  
• Sit still, and hear the last of our sea-sorrow. 170  
Here in this island we arrived ; and here  
• Have I, thy schoolmaster, made thee *more profit*  
• Than other princesses can, that have more time  
• For vainer hours, and tutors not so careful.

- MIR. Heavens thank you for 't ! And now,  
I pray you, sir,—  
• For still 'tis beating in my mind,—your reason  
For raising this sea-storm ?

*inspired*

*fellow feeling*

*profit more*

<sup>1</sup> The winds in their pity sighed, and, whilst thus showing their love for us unconsciously harmed us by buffeting us still more.

- PROS. Know thus far forth.  
 By accident most strange, bountiful Fortune,  
 • Now my dear lady, hath mine enemies  
 Brought to this shore; and by my prescience 180  
 • I find my zenith doth depend upon  
 • A most auspicious star, whose influence  
 • If now I court not but *omit*, my fortunes  
 Will ever after droop. Here cease more  
 questions:  
 Thou art inclined to sleep; 'tis a good *dulness*,  
 • And give it way: I know thou canst not choose.  
 [Miranda sleeps.]  
 Come away, servant, come! I am ready now.  
 Approach, my Ariel, come!

Enter ARIEL.

- ARI. All hail, great master! grave sir, hail!  
 I come  
 To answer thy best pleasure; be 't to fly, 190  
 To swim, to dive into the fire, to ride  
 • On the curl'd clouds, to thy strong bidding task  
 • Ariel and all his quality.  
 PROS. Hast thou, spirit,  
 • Perform'd to point the tempest that I bade thee?  
 ARI. To every article.  
 I boarded the king's ship; now on the *beak*,  
 • Now in the waist, the deck, in every cabin,  
 • I flamed amazement: sometime I 'ld divide,  
 And burn in many places; on the topmast,  
 • The yards and bowsprit, would I flame  
 distinctly, 200  
 Then meet and join. Jove's lightnings, the  
 precursors  
 O' the dreadful thunder-claps, more *momentary*  
 And sight-outrunning were not; the fire and  
 cracks  
 Of sulphurous roaring the most mighty Neptune  
 Seem to besiege, and make his bold waves  
 tremble,  
 Yea, his dread trident shake.

PROS.

My brave spirit!

*disregard*

*drowsiness*

*So*

*bow*

*swiftly come  
and gone*

*Cf. line 6*



- Who was so firm, so constant, that this coil
- Would not infect his reason?

ARI. Not a soul

- But felt a fever of the mad, and play'd  
Some tricks of desperation. All but mariners 210  
Plunged in the foaming brine and quit the  
vessel,

Then all *afire* with me: the king's son,  
Ferdinand,

*on fire*

- With hair *up-staring*,—then like reeds, not  
hair,—

*standing on end*

Was the first man that leap'd; cried, 'Hell is  
empty,

And all the devils are here.'

- PROS. Why, that's my spirit!  
But was not this nigh shore?

ARI. Close by, my master.

PROS. But are they, Ariel, safe?

- ARI. Not a hair perish'd;

- On their sustaining garments not a blemish,
- But fresher than before: and, as thou badest me,  
In troops I have dispersed them 'bout the isle. 220  
The king's son have I landed by himself;  
• Whom I left cooling of the air with sighs  
In an *odd angle* of the isle and sitting,  
His arms<sup>1</sup> in this sad knot.

*out-of-the-way  
corner*

PROS. Of the king's ship

The mariners say how thou hast disposed

And all the rest o' the fleet.

- ARI. *Safely* in harbour  
Is the king's ship; in the deep *nook*, where once  
Thou call'dst me up at midnight to fetch dew

*safe  
bay*

- From the still-vex'd Bermoothes, there she's hid;  
The mariners all under hatches *stow'd*; 230  
Who, with a charm join'd to their suffer'd  
labour,

*bestow'd*

I have left asleep: and for the rest o' the fleet  
Which I dispersed, they all have met again

<sup>1</sup> Ariel probably folded his arms to show how the prince sat, this being a sign of sadness and melancholy.

- And are upon the Mediterranean flote,  
Bound sadly home for Naples,  
Supposing that they saw the king's ship wreck'd,  
And his great person perish.

- PROS. Ariel, thy charge  
Exactly is perform'd : but there's more work.  
What is the time o' the day ?

ARI. Past the mid season.

*mid-day*

- PROS. At least two glasses. The time  
'twixt six and now 240  
Must by us both be spent most precious.

- ARI. Is there more toil ? Since thou dost  
give me pains,

- Let me remember thee what thou hast promised,

- Which is not yet perform'd me.

- PROS. How now ? *moody ?*

*sulky*

- What is't thou canst demand ?

ARI. My liberty.

PROS. Before the time be out ? no more !

- ARI. I prithee,  
Remember I have done thee worthy service ;  
• Told thee no lies, made thee no mistakings,  
served

- Without or grudge or grumblings : thou didst  
promise

To bate me a full year.

- PROS. Dost thou forget 250  
From what a torment I did free thee ?

ARI. No.

- PROS. Thou dost ; and think'st it much to  
tread the ooze

Of the salt deep ;

To run upon the sharp wind of the north,

To do *me* business in the veins o' the earth

- When it is baked with frost.

*for me (dative)*

ARI. I do not, sir.

PROS. Thou liest, malignant thing ! Hast  
thou forgot

- The foul witch Sycorax, who with age and *envy*  
Was grown into a hoop ? hast thou forgot her ?

*malice  
bent double*

ARI. No, sir. 260

PROS. Thou hast. Where was she born?  
speak; tell me.

ARI. Sir, in *Argier*.

*Algiers*

PROS. O, was she so? I must

*each*

Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch  
Sycorax,

- For mischiefs manifold and sorceries terrible  
To enter human hearing, from Argier,
- Thou know'st, was banish'd: for one thing  
she did

They would not take her life. Is not this true?

ARI. Ay, sir.

- PROS. This blue-eyed hag was hither brought  
with child 270

And here was left by the sailors. Thou, my  
slave,

As thou report'st thyself, wast then her servant;  
And, *for* thou wast a spirit too delicate

*because  
do; gross*

- To *act* her *earthly* and abhorr'd commands,
- Refusing her grand hests, she did confine thee,  
By help of her more potent ministers
- And in her most unmitigable rage,  
Into a cloven pine; within which rift  
Imprison'd thou didst painfully remain
- A dozen years; within which space she died 280
- And left thee there; where thou didst vent thy  
groans

As fast as mill-wheels strike. Then was this  
island—

Save for the son that she did litter here,  
A freckled whelp hag-born—not honour'd with  
A human shape.

- ARI. Yes, Caliban her son.

PROS. Dull thing, I say so; he, that Caliban  
Whom now I keep in service. Thou best  
know'st

What torment I did find thee in; thy groans  
Did make wolves howl and penetrate the breasts

Of ever-angry bears : it was a torment 290  
 To lay upon the damn'd, which Sycorax  
 Could not again undo : it was mine art,  
 When I arrived and heard thee, that made gape  
 The pine and let thee out.

ARI. I thank thee, master.

PROS. If thou more murmur'st, I will rend  
 an oak

And peg thee in his knotty entrails till  
 Thou hast howl'd away twelve winters.

ARI. Pardon, master ;  
 I will be *correspondent* to command,  
 And do my *spiriting* gently.

PROS. Do so ; and after two days  
 I will discharge thee.

ARI. That's my noble master ! 300  
 What shall I do ? say what ? what shall I do ?

PROS. Go make thyself like a nymph o' the  
 sea : be *subject*

To no sight but thine and mine, invisible  
 To every eyeball else. Go take this shape,  
 And hither come in't : go, hence with diligence !  
 [Exit ARIEL.]

Awake, dear heart, awake ! thou hast slept well ;  
 Awake !

MIR. The strangeness of your story put  
 heaviness in me.

PROS. Shake it off. Come on ;  
 We'll visit Caliban my slave, who never  
 Yields us kind answer.

MIR. 'Tis a villain, sir, 310  
 I do not love to look on.

PROS. But, as 'tis,  
 We cannot miss him : he does make our fire,  
 Fetch in our wood and serves in *offices*  
 That profit us. What, ho ! slave ! Caliban  
 Thou earth, thou ! speak.

CAL. [Within.] There's wood enough within.

PROS. Come forth, I say ! there's other  
 business for thee :

• Come, thou tortoise ! when ?

*responsive  
 playing the  
 spirit*

*visible*

*duties*

*Re-enter ARIEL like a water-nymph.*

- Fine apparition! My quaint Ariel,  
Hark in thine ear.

ARI. My lord, it shall be done. [*Exit.*]

PROS. Thou poisonous slave, got by the  
devil himself,

320

Come forth!

*Enter CALIBAN.*

- CAL. As wicked dew as e'er my mother  
brush'd

With raven's feather from unwholesome fen

- Drop on you both! a south-west blow on ye  
And blister you all o'er!

PROS. For this, be sure, to-night thou shalt  
have cramps,

- Side-stitches that shall pen thy breath up;  
urchins

Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd

<sup>1</sup>As thick as honeycomb, each pinch more  
stinging

•330

Than bees that made 'em.

CAL. I must eat my dinner.

This island's mine, by Sycorax my mother,  
Which thou takest from me. When thou  
camest first,

Thou strokedst me and madest much of me,  
wouldst give me

- Water with berries in 't, and teach me how  
• To name the *bigger light*, and how the *less*,  
That burn by day and night: and then I loved  
thee

And show'd thee all the *qualities* o' the isle,  
The fresh springs, brine-pits, barren place and  
fertile:

Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you!  
For I am all the subjects that you have,

340

the sun  
the moon

resources

<sup>1</sup>In as many places as there are cells in a honeycomb: the adjective "thick" is used adverbially.



• Which first was mine own king: and here you  
sty me

In this hard rock, whiles you do keep from me  
The rest o' the island.

PROS. Thou most lying slave,  
Whom stripes may move, not kindness! I have  
used thee,  
Filth as thou art, with human care, and lodged  
thee

In mine own cell, till thou didst seek to violate  
The honour of my child.

CAL. O ho, O ho! would't had been done! 350  
Thou didst prevent me; I had peopled else  
This isle with Calibans.

PROS. Abhorred slave,  
Which any print of goodness wilt not take,  
Being *capable* of all ill! I pitied thee,  
Took pains to make thee speak, taught thee  
each hour

One thing or other: when thou didst not, savage,  
Know thine own meaning, but wouldst gabble  
like

A thing most brutish, I endow'd thy purposes  
With words that made them known. But thy  
vile race,

Though thou didst learn, had that in 't which  
good natures 360

Could not abide to be with; therefore wast thou  
Deservedly *confined into* this rock,  
Who hadst deserved more than a prison.

CAL. You taught me language; and my  
profit on't

Is, I know how to curse. The red plague *rid* you  
For learning me your language!

PROS. Hag-seed, hence!  
Fetch us in fuel; and be quick, thou'rt best,  
To answer other business. Shrug'st thou,  
malice?

If thou neglect'st or dost unwillingly

who  
pen

receptive

disposition

Cf. line 275  
and Note

of it  
destroy you

<sup>1</sup> Understand the meaning of the sounds thou uttered'st.

What I command, I'll rack thee with *old* cramps, 370  
 Fill all thy bones with aches, make thee roar  
 That beasts shall tremble at thy din.

CAL. No, pray thee.

[*Aside*] I must obey: his art is of such power,  
 It would control my dam's god, Setebos,  
 And make a vassal of him.

PROS. So, slave; hence!  
 [Exit CALIBAN.]

Re-enter ARIEL, invisible, playing and singing;  
 FERDINAND following.

ARIEL's song.

Come unto these yellow sands,  
 And then take hands:

Courtsied when you have and kiss'd

The wild waves whist,

Foot it fealty here and there;

And, sweet sprites, the burthen bear.

Hark, hark!

BURTHEN [*dispersedly*]. Bow-wow.

ARI. The watch-dogs bark:

BURTHEN [*dispersedly*]. Bow-wow.

ARI. Hark, hark! I hear

The strain of strutting chanticleer

Cry, Cock-a-diddle-dow.

FER. Where *should* this music be? i' the air  
 or the earth?

It sounds no more: and, sure, it waits upon  
 Some god o' the island. Sitting on a bank,

Weeping again the king my father's wreck,  
 This music crept by me upon the waters,  
 Allaying both their fury and my passion  
 With its sweet air: thence I have follow'd it,  
 Or it hath drawn me rather. But 'tis gone.  
 No, it begins again.

ARIEL sings.

Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes:

Nothing of him that doth fade

such as the old  
 suffer. Cf.  
 IV. i. 275  
 so that

380 dance nimbly.  
 Cf. Supple-  
 mentary note  
 on line 134

can

390 lamenting with  
 tears  
 grief

Cf. Supp. note  
 line 95

Cf. Supp. note  
 line 53

But doth suffer a <i>sea-change</i> Into something rich and strange. Sea-nymphs hourly ring his knell: BURTHEN. Ding-dong.	400	<i>change wrought by the sea</i>
ARI. Hark! now I hear them,—Ding-dong, bell.		
FER. The ditty does <i>remember</i> my drown'd father.		<i>mention</i>
This is no mortal business, nor <i>no</i> sound		<i>any</i>
That the earth <i>owes</i> : I hear it now above me.		<i>possesses</i>
PROS. The fringed curtains of thine eye advance		
And say what thou seest yond.		
MIR. What is't? a spirit? Lord, how it looks about! Believe me, sir, It carries a <i>brave</i> form. But 'tis a spirit.	410	<i>goodly</i>
PROS. No, wench; it eats and sleeps and hath such senses		
As we have, such. This <i>gallant</i> which thou seest Was in the wreck; and, but he's something stain'd		<i>fine fellow</i>
With grief that's beauty's canker, thou mightst call him		
A goodly person: he hath lost his fellows And strays about to find 'em.		
MIR. I might call him A thing divine, for nothing natural I ever saw so noble.		
PROS. [ <i>Aside.</i> ] It goes on, I see, As my soul prompts it. Spirit, fine spirit! I'll free thee	420	
Within two days for this.		
FER. Most sure, the goddess On whom these airs attend! 'Vouchsafe my prayer		
May know if you remain upon this island; And that you will some good instruction give How I may bear <i>me</i> here: my <i>prime</i> request, Which I do last pronounce, is, O you wonder!		<i>myself chief. Cf. line 72</i>

<sup>1</sup> Grant in answer to my prayer the knowledge (he, as it were, personifies his prayer and makes it identical with himself who utters it).

If you be maid or no?

MIR. No wonder, sir;  
But certainly a maid.

FER. My language! heavens!  
I am the best of them that speak this speech,  
Were I but where 'tis spoken.

PROS. How! the best? 430  
What wert thou, if the King of Naples heard  
thee?

FER. A single thing, as I am now, that  
wonders  
To hear thee speak of Naples. He does hear  
me;

And that he does I weep: myself am *Naples*,  
Who with mine eyes, ne'er since *at ebb*, beheld  
The king my father wreck'd.

MIR. Alack, for mercy!

FER. Yes, faith, and all his lords; the Duke  
of Milan

And his *brave* son being twain.

PROS. [*Aside.*] The Duke of Milan  
And his more braver daughter could *control* thee,  
If now 'twere fit to do 't.—At the first sight 440

They have changed eyes.—Delicate Ariel,  
I'll set thee free for this. [*To FER.*] A word,  
good sir;

I fear you have *done yourself some wrong*: a word.

MIR. Why speaks my father so ungently? This  
Is the third man that e'er I saw; the first  
That e'er I sigh'd for: pity move my father  
To be inclined my way!

FER. O, if a virgin,  
And your affection not gone forth, I'll make you  
The queen of Naples.

PROS. Soft, sir! one word more.  
[*Aside*] They are both in *either's powers*; but  
this swift business 450

I must uneasy make, lest too light winning  
Make the prize light. [*To FER.*] One word  
more; I charge thee

*Cf. line 109  
dry*

*fine*

*confute*

*made an error*

*each other's-  
power*

That thou *attend* me : thou dost here usurp  
The name thou *owest* not ; and hast put thyself  
Upon this island as a spy, to win it  
From me, the lord *on 't*.

FER. No, as I am a man.

MIR. There's nothing *ill* can dwell in such a  
temple :

If the ill spirit have so fair a house,  
Good things will strive to dwell with 't.

PROS. Follow me.

Speak not you for him ; he's a traitor. Come ; 460  
I'll manacle thy neck and feet together ;  
Sea-water shalt thou drink ; thy food shall be  
• The fresh-brook muscles, wither'd roots and  
husks

Wherein the acorn cradled. Follow.

FER. No ;

• I will resist such *entertainment* till

Mine enemy has more power.

[*Draws, and is charmed from moving.*]

MIR. O dear father,

Make not too rash a trial of him, for

• He's gentle and not fearful.

PROS. What ! I say,

• My foot my tutor ! Put thy sword up, traitor ;

Who makest a show but darest not strike, thy 470  
conscience

• Is so possess'd with guilt : come from thy *ward*,

For I can here disarm thee with this stick

And make thy weapon drop.

MIR. Beseech you, father !

PROS. Hence ! hang not on my garments.

MIR. Sir, have pity ;

I'll be his surety.

PROS. Silence ! one word more

Shall make me chide thee, if not hate thee.

What !

An advocate for an impostor ! hush !

Thou think'st there is no more such shapes as he,

Having seen but him and Caliban : foolish  
wench !

*be attentive to  
me. Cf. line 78  
Cf. line 407*

*Cf. line 364*

*evil*

*treatment*

*posture of  
defence*



To the most of men this is a Caliban,  
And they to him are angels.

480

*compared with  
the majority*

MIR. My affections  
Are then most humble; I have no ambition  
To see a *goodlier* man.

*handsomer*

PROS. Come on; obey:  
Thy *nerves* are in their infancy again  
And have no vigour in them.

*sinews*

FER. So they are;  
My spirits, as in a dream, are all bound up.  
My father's loss, the weakness which I feel,  
The wreck of all my friends, nor this man's  
threats,

To whom I am subdued, *are* but light to me,  
Might I but through my prison once a day 490  
Behold this maid: all corners else o' the earth  
Let liberty make use of; space enough  
Have I in such a prison.

*would be*

PROS. [*Aside.*] *It works.* [To FER.] Come on.  
Thou hast done well, fine Ariel!

*Cf. line 419*

[To FER.] Follow me.  
[To ARIEL] Hark what thou else shalt do me.

MIR. Be of comfort;  
My father's of a better nature, sir,  
Than he appears by speech: this is unwonted  
Which now came from him.

PROS. Thou shalt be as free  
As mountain winds: but then exactly do  
All points of my command.

ARI. To the syllable. 500

PROS. Come, follow. Speak not for him.

[*Exeunt.*]

## ACT II.

SCENE I. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO,  
ADRIAN, FRANCISCO, *and others.*

GON. *Beseech* you, sir, be merry; you have  
cause,—

*Cf. I. ii. 473*

So have we all,—of joy; for our escape  
Is much beyond our loss. Our *hint* of woe  
Is common; every day some sailor's wife,  
The masters of some merchant, and the merchant,  
Have just our theme of woe; but for the miracle,  
I mean our preservation, few in millions  
Can speak like us: then wisely, good sir, weigh  
Our sorrow with our comfort.

*cause. Cf. I.  
ii. 134*

ALON. Prithee, peace.

SEB. He receives comfort like cold porridge. 10

ANT. The visitor will not give him o'er so.

SEB. Look, he's winding up the watch of his  
wit: by and by it will strike.

GON. Sir,—

SEB. One: *tell.*

*count*

GON. When every grief is entertain'd that's  
offer'd,

*Comes* to the entertainer—

*i.e. there comes*

SEB. A dollar.

GON. Dolour comes to him, indeed: you  
have spoken truer than you purposed. 20

SEB. You have taken it wiselier than I meant  
you should.

GON. Therefore, my lord,—

ANT. Fie, what a spendthrift is he of his  
tongue!

ALON. I prithee, spare.

GON. Well, I have done: but yet,—

SEB. He will be talking.

ANT. Which, of he or Adrian, for a good  
wager, first begins to crow?

- SEB. The old cock. 30  
 ANT. The cockerel.  
 SEB. Done! The *wager*?  
 ANT. A laughter.  
 SEB. A match!  
 ADR. Though this island seem to be desert,—  
 SEB. Ha, ha, ha!  
 ANT. So you're paid.  
 ADR. Uninhabitable and almost inacces-  
 sible,—  
 SEB. Yet,—  
 ADR. Yet,— 40  
 ANT. He could not miss 't.  
 ADR. It must needs be of subtle, tender and  
 delicate temperance.  
 ANT. Temperance was a delicate wench.  
 SEB. Ay, and a subtle: as he most learnedly  
 delivered.  
 ADR. The air breathes upon us here most  
 sweetly.  
 SEB. As if it had lungs and rotten ones.  
 ANT. Or as't were perfumed by a fen. 50  
 GON. Here is every thing advantageous to life.  
 ANT. True; save means to live.  
 SEB. Of that there's none, or little.  
 GON. How lush and lusty the grass looks!  
 how green!  
 ANT. The ground, indeed, is tawny.  
 SEB. With an eye of green in 't.  
 ANT. He misses not much.  
 SEB. No; he doth but mistake the truth  
 totally. 60  
 GON. But the rarity of it is,—which is indeed  
 almost beyond credit,—  
 SEB. As many *vouched* rarities are.  
 GON. That our garments, being, as they were,  
 drenched in the sea, hold, notwithstanding, their  
 freshness and glosses, being rather new-dyed  
 than stained with salt water.  
 ANT. If but one of his pockets could speak,  
 would it not say, he lies?

*stake*

*warranted*

• SEB. Ay, or very falsely pocket up his report. 70

GON. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

SEB. 'Twas a sweet marriage, and we prosper well in our return.

• ADR. Tunis was never graced before with such a paragon to their queen.

GON. Not since widow Dido's time.

ANT. Widow! a plague o' that! How came 80 that widow in? widow Dido!

SEB. What if he had said "widower Æneas" too? Good Lord, how you take it!

• ADR. "Widow Dido" said you? you make me study of that: she was of Carthage, not of Tunis.

• GON. This Tunis, sir, was Carthage.

ADR. Carthage?

GON. I assure you, Carthage.

• ANT. His word is more than the miraculous 90 harp.

SEB. He hath raised the wall and houses too.

ANT. What impossible matter will he make easy next?

SEB. I think he will carry this island home in his pocket and give it his son for an apple.

ANT. And, sowing the kernels of it in the sea, bring forth more islands.

• GON. Ay!

ANT. Why, in good time.

GON. Sir, we were *talking* that our garments 100 seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

ANT. And the rarest that e'er came there.

SEB. Bate, I beseech you, widow Dido.

ANT. O, widow Dido! ay, widow Dido.

GON. Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

ANT. 'That sort was well fish'd for.

*saying*

<sup>1</sup> i.e. You did well to bring out that phrase "in a sort."

GON. When I wore it at your daughter's marriage? 110

ALON. You cram these words into mine ears, against

The stomach of my sense. Would I had never Married my daughter there! for, coming thence, My son is lost; and, in my *vate*, she too, Who is so far from Italy removed

I ne'er again shall see her. O thou mine heir Of Naples and of Milan, what strange fish Hath made his meal on thee?

FRAN.

Sir, he may live:

I saw him beat the surges under him, 120

And ride upon their backs: he trod the water, Whose enmity he flung aside, and breasted

The surge most swoln that met him: his bold head

'Bove the contentious waves he kept, and oar'd Himself with his good arms in lusty stroke

To the shore, that o'er his wave-worn basis bow'd,

As stooping to relieve him: I not doubt, He came alive to land.

ALON.

No, no, he's gone.

SEB. Sir, you may thank yourself for this great loss,

That would not bless our Europe with your daughter, 130.

But rather lose her to an African;

Where she at least is banish'd from your eye, Who hath cause to wet the grief on 't.

ALON.

Prithee, peace.

SEB. You were kneel'd to and importuned otherwise

By all of us, and the fair soul herself

Weigh'd between *loathness* and obedience, at

Which end o' the beam should *bow*. We have lost your son,

I fear, for ever: Milan and Naples have

*Moe* widows in them of this business' making

Than we bring men to comfort them: the fault's 140

*estimation. Cf*  
*I. ii. 92*

*unwillingness*  
*tip*

*more*



Your own.

ALON. So is the *dear'st* o' the loss.

GON. My lord Sebastian,

The truth you speak doth lack some gentleness

<sup>1</sup>And time to speak it in : you rub the sore,

When you should bring the plaster.

SEB. Very well.

ANT. And most chirurgeonly.

GON. It is foul weather in us all, good sir,  
When you are *cloudy*.

SEB. Foul weather ?

ANT. Very foul.

GON. Had I plantation of this isle, my  
lord,—

ANT. He'd sow 't with nettle-seed.

SEB. Or docks, or mallows. 150

GON. And were the king on 't, what would  
I do ?

SEB. 'Scape being drunk for want of wine.

GON. I' the commonwealth I would by  
contraries

Execute all things : for no kind of traffic

Would I admit ; no name of magistrate :

*Letters* should not be known ; riches, poverty,

And use of service, none ; contract, succession,

Bourn, bound of land, *tillh*, vineyard, none ;

No use of metal, corn, or wine, or oil ;

No occupation : all men idle, all ; 160

And women too, but innocent and pure ;

No sovereignty :—

SEB. Yet he would be king on 't.

ANT. The latter end of his commonwealth  
forgets the beginning.

GON. All things in common nature should  
produce

Without sweat or *endeavour* : treason, felony,

Sword, pike, knife, gun, or need of any engine,

Would I not have ; but nature should bring  
forth,

*greatest*

*gloom*

*literature*

*tillage*

*hard work*

<sup>1</sup> i. e. This is not a fitting time to tell such truths.

Of *it* own kind, all *foison*, all abundance,  
To feed my innocent people. 170

SEB. No marrying 'mong his subjects ?

ANT. None, man ; all idle, drabs and knaves.

GON. I would with such perfection govern,  
sir,

To excel the golden age.

SEB. Save his majesty !

ANT. Long live Gonzalo !

GON. And, do you mark me, sir ?—

ALON. Prithee, no more : thou dost talk  
*nothing* to me.

GON. I do well believe your highness ; and  
did it to *minister occasion* to these gentlemen, who  
are of such sensible and nimble lungs that they 180  
always use to laugh at *nothing*.

ANT. 'Twas you we laugh'd at.

GON. Who, in this kind of merry fooling, am  
nothing to you : so you may continue and laugh  
at *nothing* still.

ANT. What a blow was there given !

SEB. *As* it had not fallen flat-long.

GON. You are gentlemen of brave mettle ;  
you would lift the moon out of her sphere, if she  
would continue in it five weeks without changing. 190

*Enter ARIEL, invisible, playing solemn music.*

SEB. We would so, and then go a bat-fowling.

ANT. Nay, good my lord, be not angry.

GON. No, I warrant you ; I will not *adven-*  
*ture* my discretion so weakly. Will you laugh  
me asleep, for I am very heavy ?

ANT. Go sleep, and hear us.

[*All sleep except ALONSO, SEBASTIAN, and ANTONIO.*]

ALON. What, all so soon asleep ! I wish  
mine eyes

Would, with themselves, shut up my thoughts :  
I find

*its  
plenty*

*as to*

*nonsense*

*give an  
opportunity*

*if*

<sup>1</sup>*i.e.* Risk my reputation for discretion.

They are inclined to do so.

SEB. Please you, sir,  
Do not *omit* the heavy offer of it: 200  
It seldom visits sorrow; when it doth,  
It is a comforter.

ANT. We two, my lord,  
Will guard your person while you take your rest,  
And watch your safety.

ALON. Thank you. Wondrous heavy.  
[ALONSO sleeps. Exit ARIEL.]

SEB. What a strange drowsiness possesses  
them!

ANT. It is the quality o' the climate.

SEB. Why  
Doth it not then our eyelids sink? I find not  
Myself disposed to sleep.

ANT. Nor I; my spirits are *nimble*,  
They fell together all, as by consent;  
They dropp'd, as by a thunder-stroke. What  
might, 210

Worthy Sebastian?—O, what might?—No more:—  
And yet, methinks, I see it in thy face,  
What thou *shouldst* be: the occasion speaks  
thee, and

My strong imagination sees a crown  
Dropping upon thy head.

SEB. What, art thou waking?

ANT. Do you not hear me speak?

SEB. I do; and surely  
It is a sleepy language, and thou speak'st

Out of thy sleep. What is it thou didst say?

This is a strange repose, to be asleep

With eyes wide open; standing, speaking,  
moving, 220

And yet so fast asleep.

ANT. Noble Sebastian,  
Thou let'st thy fortune sleep—die, rather;  
*wink'st*

Whiles thou art waking.

SEB. Thou dost snore *distinctly*;  
There's meaning in thy snores.

neglect

alert

oughtest to

closest thy eyes

see note I. ii.  
200

ANT. I am more serious than my custom :  
you

Must be so too, if heed me ; <sup>1</sup>which to do  
Trebles thee o'er.

SEB. Well, I am standing water.

ANT. I'll teach you how to flow.

SEB. Do so : to ebb  
Hereditary sloth instructs me.

ANT. O,

If you but knew how you the purpose cherish 230  
While thus you mock it ! how, in stripping it,  
You more invest it ! Ebbing men, indeed,  
Most often do so near the bottom run  
By their own fear or sloth.

SEB. Prithee, say on :  
The setting of thine eye and cheek proclaim  
A matter from thee, and a birth indeed  
Which throes thee much to *yield*.

ANT. Thus, sir :

<sup>2</sup>Although this lord of weak remembrance, this,  
Who shall be of as little memory  
When he is earth'd, hath here almost  
persuaded— 240

For he's a spirit of persuasion, only  
Professes to persuade—the king his son's alive,  
'Tis as impossible that he's undrown'd  
As he that sleeps here, swims.

*give birth to*

*as that*

SEB. I have no hope  
That he's undrown'd.

ANT. O, out of that "no hope"  
What great hope have you ! no hope, that way, is  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,  
But doubt discovery there. Will you grant  
with me

<sup>1</sup>*i.e.* By doing this you will make yourself thrice as great as you are—you will be king.

<sup>2</sup>*i.e.* Francisco, who is in his dotage and who will be as little remembered, when he is buried, as he remembers little now.

That Ferdinand is drown'd?

SEB.

He's gone.

ANT.

Then, tell me, 250

Who's the next heir of Naples?

SEB.

Claribel.

ANT. She that is queen of Tunis: she that dwells

- Ten leagues beyond man's life; she that from Naples
- Can have no note, unless the sun were post—  
The man i' the moon's too slow—till new-born chins
- Be rough and *razorable*; she that from whom  
We were all sea-swallow'd, though some *cast*  
again;

*beard  
cast up*

And by that destiny to perform an act  
Whereof what's past is prologue, what to come

- In yours and my discharge. 260

SEB. What stuff is this! how say you?

'Tis true, my brother's daughter's queen of Tunis:

So is she heir of Naples; 'twixt which regions  
There is some space.

ANT.

A space whose every cubit

- Seems to cry out, "How shall that Claribel  
Measure us back to Naples? Keep in Tunis,  
And let Sebastian wake!" Say, this were death  
That now hath seized them; why, they *were* no  
worse

*would be*

Than now they are. There be that can rule  
Naples

As well as he that sleeps; lords that can prate 270

As amply and unnecessarily

As this Gonzalo; I myself could make

- A chough of as deep chat. O, that you bore  
The mind that I do! what a sleep were this  
For your advancement! Do you understand me?

SEB. Methinks I do.

ANT.

And how does your content

Tender your own good fortune?

SEB.

I remember



You did supplant your brother Prospero.

ANT.

True:

And look how well my garments sit upon me;  
Much *feater* than before: my brother's servants 280  
Were then my *fellows*: now they are my *men*.

SEB. But, for your conscience—

ANT. Ay, sir; where lies that? if 'twere a  
*kibe*,

'Twould put me to my slipper; but I feel not  
This deity in my bosom: twenty consciences,  
That stand 'twixt me and Milan, candied be they  
And melt, ere they molest! Here lies your  
brother,

No better than the earth he lies upon,  
If he were that which now he's like, that's dead;  
Whom I, with this obedient steel, three inches  
of it, 290

Can lay to bed for ever; whiles you, doing thus,  
To the perpetual *wink* for aye might put  
This ancient morsel, this Sir Prudence, who  
*Should not* upbraid our course. For all the rest,  
They'll take suggestion as a cat laps milk;  
They'll tell the clock to any business that  
We say befits the hour.

SEB.

Thy case, dear friend,

Shall be my precedent; as thou got'st Milan,  
I'll *come by* Naples. Draw thy sword: one  
stroke

Shall free thee from the tribute which thou  
pay'st; 300

And I the king shall love thee.

ANT.

Draw together;

And when I rear my hand do you the like,  
To fall it on Gonzalo.

SEB.

O, but one word.

[*They converse apart.*]

*Music. Re-enter ARIEL, invisible.*

ARI. My master through his art foresees the  
danger

*more gracefully*  
*Cf. I. ii. 380*  
*comrades.*  
*Cf. I. ii. 416*  
*servants*  
*chilblain*

*sleep. Cf. note.*  
*II. i. 222*  
*Would not then*

*get*

<sup>1</sup>*i.e.* They'll say it's any time we like, fall in with our views entirely.

That you, his friend, are in; and sends me forth—

- For else his project dies—to keep them living.

[Sings in Gonzalo's ear.

While you here do snoring lie,

Open-eyed Conspiracy

His time doth take.

If of life you *keep* a care,

Shake off slumber, and beware :

Awake, awake !

310

still have

- ANT. Then let us both be *sudden*.

GON. Now, good angels, preserve the king !

[They wake.

quick

- ALON. Why, how now ! ho, awake ! Why are you drawn ?

Wherefore this ghastly *looking* ?

look

GON.

What's the matter ?

- SEB. Whiles we stood here securing your repose,

*Even now*, we heard a hollow burst of bellowing

Like bulls, or rather lions : did it not wake you ?

It struck mine ear most terribly.

This very moment

ALON.

I heard nothing. 320

ANT. O, 'twas a din to fright a monster's ear,

To make an earthquake ! *sure*, it was the roar  
Of a whole herd of lions.

ALON.

Heard you this, Gonzalo ?

GON. Upon mine honour, sir, I heard a humming,

And that a strange one too, which did awake me :

- I shaked you, sir, and cried : as mine eyes open'd,

I saw their weapons drawn : there was a noise,

- That's *verily*. 'Tis best we stand upon our guard,

Or that we quit this place : let's draw our weapons.

true

ALON. Lead off this ground ; and let's make 330  
further search

For my poor son.

GON. Heavens keep him from these beasts !  
For he is, sure, 't the island.

ALON. Lead away.

ARI. Prospero my lord shall know what I  
have done: [*Aside.*]

So, king, go safely on to seek thy son. [*Exeunt.*]

SCENE II. *Another part of the island.*

*Enter CALIBAN with a burthen of wood. A noise  
of thunder heard.*

CAL. All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and  
make him

By inch-meal a disease! His spirits hear me,  
And yet I needs must curse. But they'll nor  
pinch,

Fright me with *urchin-shows*, pitch me i' the mire,

Nor lead me, like a firebrand, in the dark

Out of my way, unless he bid 'em; but

For every trifle are they set upon me;

Sometime like apes that mow and chatter at me

And *after* bite me; then like hedgehogs, which 10

Lie tumbling in my barefoot way and *mount*

*Their pricks* at my footfall; sometime am I

All wound with adders, who with cloven tongues

Do hiss me into madness.

*Enter TRINCULO.*

Lo, now, lo!

Here comes a spirit of his, and to torment me

For bringing wood in slowly. I'll fall flat;

Perchance he will not *mind* me.

TRIN. Here's neither bush nor shrub, to *bear*  
off any weather at all, and another storm brewing;

I hear it sing i' the wind; *yond* same black cloud, 20

*yond* huge one, looks like a foul bombard that  
would shed his liquor. If it should thunder as

it did before, I know not where to hide my head:

*yond* same cloud cannot *choose but fall* by pailfuls.

*foul vapours*

*appearances of  
hobgoblins.  
Cf. I. ii. 327*

*afterwards  
erect their  
prickly spines*

*notice  
keep*

*Cf. Note I. ii.  
409*

*help falling.  
Cf. I. ii. 186*

What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of, not of the newest, poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would  
 30 give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder.*] Alas! the storm is  
 40 come again! my best way is to creep under his gaberdine: there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here *shroud* till the dregs of the storm be past.

take shelter

*Enter STEPHANO, singing: a bottle in his hand.*

STEPH. I shall no more to sea, to sea,  
 Here shall I die ashore—  
 This is a very scurvy tune to sing at a man's funeral: well, here's my comfort. [*Drinks.*]

[*Sings*]

The master, the swabber, the boatswain  
 and I,

The gunner and his mate

50

Loved Mall, Meg, and Marian, and  
 Margery,

But none of us cared for Kate;  
 For she had a tongue with a *tang*,  
 Would cry to a sailor, 'Go hang!'

twang

She loved not the savour of tar nor of  
 pitch:

Then to sea, boys, and let her go hang!  
 This is a scurvy tune too: but here's my  
 comfort. [*Drinks.*]

CAL. Do not torment me: Oh!

STEPH. What's the matter? Have we devils here? Do you put tricks upon 's with 60 savages and men of *Ind*? Ha! I have not 'scaped drowning to be afeard now of your four legs; for it hath been said, As *proper* a man as ever went on four legs cannot make him give *ground*; and it shall be said so again while Stephano breathes at nostrils.

CAL. The spirit torments me: Oh!

STEPH. This is some monster of the isle, with four legs, who hath got, as I take it, an ague. Where the devil should he learn our 70 language? I will give him some relief, if it be but for that. If I can *recover* him and keep him tame and get to Naples with him, he's a present for any emperor that ever trod on neat's-leather.

CAL. Do not torment me, prithee; I'll bring my wood home faster.

STEPH. He's in his fit now and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore, it will go near to remove his fit. If I can recover him 80 and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

CAL. Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee.

STEPH. Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: 90 you cannot tell who's your friend; open your *chaps* again.

TRIN. I should know that voice: it should be—but he is drowned; and these are devils: O defend me!

STEPH. Four legs and two voices; a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the

*India*

*handsome  
way*

*restore*

*jaws*



• wine in my bottle will recover him, I will *help* 100  
his ague. Come.—Amen! I will pour some in  
thy other mouth.

TRIN. Stephano!

STEPH. Doth thy other mouth call me?  
• Mercy, mercy! This is a devil, and no monster;  
I will leave him; I have ~~no~~ long spoon.

• TRIN. Stephano! If thou beest Stephano,  
touch me and speak to me: for I am Trinculo—  
be not afraid—thy good friend Trinculo.

STEPH. If thou beest Trinculo, come forth: 110  
I'll pull thee by the lesser legs: if any be  
Trinculo's legs, these are they. Thou art *very*  
• Trinculo indeed! How camest thou 'neath this  
moon-calf.

TRIN. I took him to be killed with a thunder-  
stroke. But art thou not drowned, Stephano?  
I hope now thou art not drowned. Is the storm  
• *overblown*? I hid me under the dead moon-calf's  
• gaberdine for fear of the storm. And art thou  
living, Stephano? O Stephano, two Neapolitans  
'scaped. 120

• STEPH. Prithee, do not turn me about; my  
stomach is not constant.

CAL. [*Aside.*] These be fine things, an if they  
be not *sprites*.

That's a brave god and bears celestial liquor.  
I will kneel to him.

STEPH. How didst thou 'scape? How  
camest thou hither? swear by this bottle how  
thou camest hither. I escaped upon a butt of  
• sack which the sailors heaved o'erboard, by  
this bottle! which I made of the bark of a tree 130  
with mine own hands since I was cast ashore.

CAL. I'll swear upon that bottle to be thy  
true subject; for the liquor is *not earthly*.

STEPH. Here; swear then how thou escapedst.

TRIN. Swum ashore, man, like a duck: I  
can swim like a duck, I'll be sworn.

STEPH. Here, kiss the book. [*Gives* TRIN.  
*drink.*] Though thou canst swim like a duck,  
thou art made like a goose. 140

*cure*

*really*

*blown over*

*sprites*

*heavenly*

TRIN. O Stephano, hast any more of this?

STEPH. The whole butt, man: my cellar is in a rock by the sea-side where my wine is hid. How now, moon-calf! how does thine ague?

CAL. Hast thou not dropp'd from heaven?

STEPH. Out o' the moon, I do assure thee: I was the man i' the moon, when time was.

CAL. I have seen thee in her and I do adore thee:

My mistress show'd me thee and thy dog and thy bush.

STEPH. Come, swear to that: kiss the book. [*Gives CAL. drink.*] I will furnish it anon with new contents; swear.

TRIN. By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The man i' the moon! A most poor credulous monster! *Well drawn,* monster, in good sooth!

*that was a good draught*

CAL. I'll show thee every fertile inch o' th' island;

And I will kiss thy foot: I prithee, be my god.

TRIN. By this light, a most perfidious and drunken monster! when's god's asleep, he'll rob his bottle.

CAL. I'll kiss thy foot; I'll swear myself thy subject.

STEPH. Come on then; down, and swear.

TRIN. I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him,—

*simple*

STEPH. Come, kiss. [*Gives CAL. drink.* 170

TRIN. But that the poor monster's in drink: an abominable monster!

CAL. I'll show thee the best springs; I'll pluck thee berries;

I'll fish for thee and get thee wood enough.

A plague upon the tyrant that I serve!

I'll bear him no more sticks, but follow thee, Thou wondrous man.

TRIN. A most ridiculous monster, to make  
a wonder of a poor drunkard!

- CAL. I prithee, let me bring thee where *crabs*  
grow; 180
- And I with my long nails will dig thee pig-nuts;  
Show thee a jay's nest and instruct thee how  
• To snare the nimble marmoset; I'll bring thee  
To clustering filberts and sometimes I'll get thee  
• Young scamels from the rock. Wilt thou go  
with me?

STEPH. I prithee now, lead the way without  
any more talking. Trinculo, the king and all  
our company else being drowned, we will  
• *inherit* here: here; bear my bottle: fellow  
Trinculo, we'll fill him by and by again. 190

CAL. [*Sings drunkenly*]

Farewell, master; farewell, farewell!

TRIN. A howling monster; a drunken  
monster!

CAL. Nor more dams I'll make for fish;  
Nor fetch in firing  
*At requiring;*

Nor scrape trencher, nor wash dish:  
'Ban, 'Ban, Ca-Caliban

Has a new master: get a new  
man.

- Freedom, hey-day! hey-day, freedom! freedom,  
hey-day, freedom!

STEPH. O brave monster! Lead the way. 200  
[*Exeunt.*]

*crab-apples*

*take possession*

*when I'm told  
to*

## ACT III.

SCENE I. *Before PROSPERO's cell.**Enter FERDINAND, bearing a log.*

- FER. There be some sports are *painful*, and  
 their labour  
 Delight in them sets off: some kinds of baseness  
 Are nobly undergone, and most poor matters  
 Point to rich ends. This my mean task  
 Would be as heavy to me as odious, but  
 The mistress which I serve *quickens* what's dead  
 And makes my labours pleasures: O, she is  
 Ten times more gentle than her father's crabbed,  
 And he's composed of harshness. I must  
 remove  
 Some thousands of these logs and pile them up, 10  
 Upon a *sore* injunction: my sweet mistress  
 Weeps when she sees me work, and says, such  
 baseness  
 Had never like executor. <sup>1</sup>I forget:  
 But these sweet thoughts do even refresh my  
 labours,  
 Most busy least, when I do it.

*Enter MIRANDA; and PROSPERO at a distance,  
 unseen.*

- MIR. Alas, now, pray you,  
 Work not so hard: I would the lightning had  
 Burnt up those logs that you are enjoin'd to pile!  
 Pray, set it down and rest you: when this  
 burns,  
 'Twill weep for having wearied you. My father  
 Is hard at study; pray now, rest yourself; 20  
 He's safe for these three hours.

FER. O most dear mistress,  
 The sun will set before I shall discharge  
 What I must strive to do.

*laborious**gives life to**severe*<sup>1</sup>*i.e.* I am forgetting to go on with my task.

MIR. If you'll sit down,  
I'll bear your logs *the while* : pray, give me that ;  
I'll carry it to the pile.

*meanwhile*

FER. No, precious creature ;  
I had rather crack my sinews, break my back,  
Than you should such dishonour undergo,  
While I sit lazy by.

MIR. It would become me  
As well as it does you : and I should do it  
With much more ease ; for my good will is to it, 30  
And yours it is against.

PROS. [*Aside.*] I'oor worm, thou art infected !  
This *visitation* shows it.

*creature  
visit  
weary*

MIR. You look *wearily*.

FER. No, noble mistress ; 'tis fresh morning  
with me

When you are by at night. I do beseech you—  
Chiefly that I might set it in my prayers—  
What is your name ?

MIR. Miranda—O my father,  
I have broke your *hest* to say so !

*behest*

FER. Admired Miranda !

Indeed the top of admiration ! worth  
What's dearest to the world ! Full many a lady  
I have *eyed* with best regard, and many a time 40  
The harmony of their tongues hath into bondage  
Brought my too *diligent* ear : for several virtues  
Have I liked several women ; never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she *owed*  
And put it to the foil : but you, O you,  
So perfect and so peerless, are created  
Of every creature's best !

*looked upon**attentive**possessed. Cf  
I. ii. 407*

MIR. I do not know  
One of my sex ; no woman's face remember,  
Save, from my glass, mine own ; nor have I seen 50  
More that I may call men than you, good friend,  
And my dear father : how features are abroad,  
I am *skillless of* ; but, by my modesty,

*unacquainted*

<sup>1</sup> i. e. If you are by, the very night seems bright as day.



The jewel in my dower, I would not wish  
Any companion in the world but you,  
Nor can imagination form a shape,  
Besides yourself, to like of. But I prattle  
*Something* too wildly and my father's precepts  
I therein do forget.

*somewhat.*  
*Cf. I. ii. 414*  
*station or rank*

FER. I am in my *condition*  
A prince, Miranda; I do think, a king; 60  
I would, not so!—and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my soul  
speak:

The very instant that I saw you, did  
My heart fly to your service; there resides,  
To make me slave to it; and for your sake  
Am I this patient log-man.

MIR. Do you love me?

FER. O heaven, O earth, bear witness to this  
sound

And crown what I profess with *kind event*  
If I speak true! if *hollowly*, invert 70  
What best is boded me to *mischief*! I  
Beyond all limit of what else i' the world  
Do love, prize, honour you.

*favourable*  
*result*  
*insincerely*  
*misfortune*

MIR. I am a fool  
To weep at what I am glad of.

PROS. [*Aside.*] Fair *encounter*  
Of two most rare affections! Heavens rain grace  
On that which breeds between 'em!

*meeting*

FER. Wherefore weep you?

MIR. At mine unworthiness that dare not offer  
What I desire to give, and much less, take  
What I shall die to want. But this is trifling;  
And all the more *it* seeks to hide itself, 80  
The bigger bulk it shows. Hence, bashful  
cunning!

*Sc. dare*  
*i.e. my feeling*

And prompt me, *plain* and holy innocence!  
I am your wife, if you will marry me;  
If not, I'll die your *maid*: to be your *fellow*  
You may *deny* me; but I'll be your servant,

*simple*  
*maid-servant*  
*mate. Cf. I.*  
*ii. 416*

Whether you will or no.

FER. My mistress, dearest;  
And I thus humble ever.

MIR. My husband, then?

FER. Ay, with a heart as willing  
• As bondage e'er of freedom: here's my hand.

MIR. And mine, with my heart in 't: and  
now farewell 90

Till half an hour hence.

FER. A thousand thousand!

[*Excunt FERDINAND and MIRANDA severally.*]

PROS. So glad of this as they I cannot be,  
• Who are surprised withal; but my rejoicing  
• At nothing can be *more*. I'll to my book,  
For yet ere supper-time must I perform  
• Much business appertaining. [Exit.

greater

SCENE II. *Another part of the island.*

*Enter STEPHANO and TRINCULO; CALIBAN following  
with a bottle.*

STEPH. *Tell not me;* when the butt is out, we  
will drink water; not a drop before: therefore  
• bear up, and board 'em. Servant-monster, drink  
to me.

Cf. II. i. 128

TRIN. Servant-monster! the folly of this  
island! They say there's but five upon this  
isle: we are three of them; if th' other two *be*  
*brained like us*, the state totters.

have brains  
like ours

STEPH. Drink, servant-monster, when I bid  
• thee: thy eyes are almost set in thy head. 10

TRIN. Where should they be set else? he  
• were a *brave* monster indeed, if they were set in  
his tail.

fine

STEPH. My man-monster hath drown'd his  
tongue in sack: for my part, the sea cannot  
drown me; I swam, ere I could *recover* the shore,  
five and thirty leagues *off and on*. By this light,  
• thou shalt be my lieutenant, monster, or my  
standard.

regain  
to and fro

• TRIN. Your lieutenant, if you list; he's no 20 standard.

STEPH. We'll not run, Monsieur Monster.

TRIN. Nor go neither; but you'll lie like dogs and yet say nothing neither.

• STEPH. Moon-calf, speak *once* in thy life, if thou beest a good moon-calf.

*for once*

CAL. How does thy honour? Let me lick thy shoe.

I'll not serve him; he is not valiant.

TRIN. Thou liest, most ignorant monster: I am in case to juggle a constable. Why, thou 30  
• *deboshed* fish, thou, was there ever man a coward  
• that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

*debauched*

CAL. Lo, how he mocks me! Wilt thou let him, my lord?

TRIN. "Lord," quoth he! That a monster should be such a natural!

• CAL. Lo, lo, again! bite him to death, I prithee. 40

STEPH. Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The poor monster's my subject and he shall not suffer indignity.

CAL. I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

STEPH. Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo.

*Enter ARIEL, invisible.*

CAL. As I told thee before, I am subject to a 50 tyrant, a sorcerer, that by his cunning hath cheated me of the island.

ARI. Thou liest.

CAL. Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.

STEPH. Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth.

TRIN. Why, I said nothing. [To CALIBAN] 60

STEPH. *Mum*, then, and no more. Proceed.

CAL. I say, by sorcery he got this isle; From me he got it. If thy greatness will Revenge it on him,—for I know thou darest, But *this thing dare* not,—

STEPH. That's most certain.

CAL. Thou shalt be lord of it and I 'll serve thee.

STEPH. How now shall this be compassed? Canst thou bring me to the party?

CAL. Yea, yea, my lord: I 'll yield him thee asleep, 70

Where thou mayest knock a nail into his head.

ARI. Thou liest; thou canst not.

CAL. What a pied ninny's this! Thou scurvy patch!

I do beseech thy greatness, give him blows And take his bottle from him: when that's gone He shall drink nought but brine; for I 'll not show him

Where the quick freshes are.

STEPH. Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I 'll turn my mercy out o' doors, and 80 make a stock-fish of thee.

TRIN. Why, what did I? I did nothing. I 'll go farther off.

STEPH. Didst thou not say he lied?

ARI. Thou liest.

STEPH. Do I so? take thou that. [Beats TRINCULO.] As you like this, give me the lie another time.

TRIN. I did not give the lie. Out o' your wits and hearing too? A plague o' your bottle! 90 this can sack and drinking do. A murrain on your monster, and the devil take your fingers.

CAL. Ha, ha, ha!

*hush*

*i.e. Trinculo  
(contemptuously)  
Cf. Note III.  
i. 77  
brought about*

*on (i.e. a  
plague on)*

STEPH. Now, forward with your tale.  
Prithee, stand farther off.

CAL. Beat him enough : after a little time  
I'll beat him too.

STEPH. Stand farther. Come, proceed.

CAL. Why, as I told thee, 'tis a custom with  
him,

I' th' afternoon to sleep : *there* thou mayst brain  
him,

Having first seized his books, or with a log 100

• Batter his skull, or paunch him with a stake,

Or cut his *wezand* with thy knife. Remember

• First to *possess* his books; for without them

He's but a *sot*, as I am, nor hath not

One spirit to command : they all do hate him

• As *rootedly* as I. Burn but his books.

He has *brave utensils*,—for so he calls them,—

• Which, when he has a house, he'll deck withal.

• And that most deeply to consider is

The beauty of his daughter; he himself 110

• Calls her a nonpareil : I never saw a woman,

But only Sycorax my dam and *she*;

But she as far surpasseth Sycorax

As great'st does least.

STEPH. Is *it* so brave a lass?

CAL. Ay, lord; she will become thy bed, I  
warrant,

And bring thee forth brave brood.

STEPH. Monster, I will kill this man : his

daughter and I will be king and queen,—*save* our

graces!—and Trinculo and thyself shall be

viceroyes. Dost thou like the plot, Trinculo? 120

TRIN. Excellent.

STEPH. Give me thy hand : I am sorry I  
beat thee; but, while thou livest, keep a good  
tongue in thy head.

CAL. Within this half-hour will he be asleep :  
Wilt thou destroy him then?

STEPH. Ay, on mine honour.

ARI. This will I tell my master.

*i.e. in his  
sleep*

*wind pipe*

*seize*

*fool (French  
sot)*

*heartily*

*fine household  
goods*

*her*

*Cf. I. ii. 310*

*God save. Cf.  
II. i. 175*



CAL. Thou makest me merry; I am full of pleasure:

• Let us be jocund: will you troll the catch  
• You taught me but while-ere? 130

• STEPH. At thy request, monster, I will do reason, any reason. Come on, Trinculo, let us sing.

• [Sings.] Flout 'em and scout 'em  
And scout 'em and flout 'em;  
Thought is free.

CAL. That's not the tune.

[ARIEL *plays the tune on a tabor and pipe.*

*a small side-drum*

STEPH. What is this same?

TRIN. This is the tune of our catch, played  
• by the picture of Nobody. 140

STEPH. If thou beest a man, show thyself in thy likeness: if thou beest a devil, take 't as thou list.

TRIN. O, forgive me my sins!

STEPH. He that dies pays all debts: I defy thee. Mercy upon us!

CAL. Art thou afeard?

STEPH. No, monster, not I.

CAL. Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not. 150

Sometimes a thousand *twangling* instruments  
Will hum about mine ears; and sometime voices,  
That, if I then had waked after long sleep,  
• Will make me sleep again: and then, in dreaming,

*jingling, noisy*

The clouds, methought, would open and show riches

Ready to drop upon me, *that*, when I waked,  
I cried to dream again.

*so that. Cf. I. ii. 85*

STEPH. This will prove a brave kingdom to me, where I shall have my music for nothing.

CAL. When Prospero is destroyed. 160

STEPH. That shall be by and by: I remember the story.

TRIN. The sound is going away ; let's follow it, and *after* do our work.

STEPH. Lead, monster ; we'll follow. I would I could see this taborer ; he lays it on.

TRIN. *Will* come ? I'll follow, Stephano.  
[*Exeunt.*]

*afterwards.*

*Cf. II. ii. 141*

SCENE III. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, and *others.*

GON. By '*r* *lakin*, I can go no further, sir ; My old bones ache : here's a maze trod indeed, Through forth-rights and meanders ! By your patience, I needs must rest me.

*our little lady*

ALON. Old lord, I cannot blame thee, Who am myself attach'd with weariness, To the dulling of my spirits : sit down and rest. Even here I will put off my hope and keep it No longer *for my flatterer* : he is drown'd Whom thus we stray to find, and the sea mocks Our frustrate search on land. Well, let him go. 10

*to flatter me*

ANT. [*Aside to SEB.*] I am right glad that he's so out of hope.

Do not, for one repulse, forgo the purpose That you resolved to effect.

SEB. [*Aside to ANT.*] The next advantage Will we take *thoroughly*.

*thoroughly*

ANT. [*Aside to SEB.*] Let it be to-night : For, now they are oppress'd with travel, they Will not, nor cannot, use such vigilance As when they are fresh.

SEB. [*Aside to ANT.*] I say, to-night : no more.

[*Solemn and strange music.*]

ALON. What harmony is this ? My good friends, hark !

GON. Marvellous sweet music !

*Enter PROSPERO, above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, etc. to eat, they depart.*

ALON. Give us kind keepers, heavens! What  
were these! 20

*protectors*

SEB. A living drollery. Now I will believe  
That there are unicorns, that in Arabia  
There is one tree, the phoenix' throne, one phoenix  
At this hour reigning there.

ANT. I'll believe both;  
And what *else* want credit, come to me,  
And I'll be sworn 'tis true: travellers ne'er did lie,  
Though fools at home condemn 'em.

*else lacks belief,  
i.e. is incred-  
ible*

GON. If in Naples  
I should report this now, would they believe me?  
If I should say, I saw such islanders—  
For, *certes*, these are people of the island— 30  
Who, though they are of monstrous shape, yet,  
note,  
Their manners are more gentle-kind than of  
Our human generation you shall find  
Many, nay, *almost* any.

*certainly*

PROS. [*Aside.*] Honest lord,  
Thou hast said well; for some of you there  
present  
Are worse than devils.

*scarcely*

ALON. I cannot too much muse  
Such shapes, such gesture and such sound,  
expressing,  
Although they *want* the use of tongue, a kind  
Of excellent dumb discourse.

*lack. Cf. line 25*

PROS. [*Aside.*] Praise in departing.  
FRAN. They vanish'd strangely.

SEB. No matter, since 40  
They have left their viands behind; for we have  
stomachs.

Will't please you taste of what is here ?

ALON.

Not I.

GON. Faith, sir, you need not fear. When  
we were boys,

- Who would believe that there were mountaineers  
Dew-lapp'd like bulls, whose throats had hanging  
at 'em

Wallets of flesh ? or that there were such men

- Whose heads stood in their breasts ? which now  
we find

- Each putter-out of five for one will bring us  
Good warrant of.

ALON. I will *stand to* and feed,  
Although my last : no matter, since I feel  
The best is past. Brother, my lord the duke,  
Stand to and do as we.

50

*we now say  
fall to*

- *Thunder and lightning. Enter ARIEL, like a harpy ;  
claps his wings upon the table ; and, with a quaint  
device, the banquet vanishes.*

*an ingenious  
contrivance*

ARI. You are three men of sin, whom Destiny,  
That hath to instrument this lower world  
And what is in 't, the never-surfeited sea

*for. Cf. II.  
i. 78*

- Hath caused to belch up you ; and on this island  
Where man doth not inhabit ; you 'mongst men  
Being most unfit to live. I have made you mad ;  
And even with such-like valour men hang and  
drown

Their *proper* selves.

[ALON., SEB., etc. draw their swords.

*own. (Cf.  
French  
propre)*

- You fools ; I and my fellows 60  
Are ministers of Fate : the elements,  
Of whom your swords are temper'd, may as well  
Wound the loud winds, or with bemock'd-at stabs  
Kill the *still-closing* waters, as diminish  
One dowe that's in my plume : my fellow-  
ministers

*ever-closing.  
Cf. I. ii. 22.*

Are like invulnerable. If you could hurt,  
Your swords are now too massy for your  
strengths

And will not be uplifted. But remember—  
 For that's my business to you—that you three  
 From Milan did supplant good Prospero ; 70  
 Exposed unto the sea, which hath requit it,  
 Him and his innocent child ; for which foul deed  
 The powers, delaying, not forgetting, have  
 Incensed the seas and shores, yea, all the  
 creatures,

*requited (as  
 elsewhere in  
 Shakespeare)*

Against your peace. Thee of thy son, Alonso,  
 They have bereft ; and do pronounce by me  
 Ling'ring perdition, worse than any death  
 Can be at once, shall step by step attend  
 You and your ways ; whose wraths to guard you  
 from—

*Sc. that*

*i.e. the powers'*

Which here, in this most desolate isle, else falls 80  
 Upon your heads—is nothing but heart-sorrow  
 And a clear life ensuing.

*pure*

*He vanishes in thunder ; then, to soft music, enter the  
 Shapes again, and dance, with mocks and mows, and  
 carrying out the table.*

*mocking ges-  
 tures and  
 grimaces*

PROS. Bravely the figure of this harpy hast  
 thou

Perform'd, my Ariel ; a grace it had, devouring :  
 Of my instruction hast thou nothing bated  
 In what thou hadst to say : so,<sup>1</sup> with good life  
 And observation strange, my meaner ministers  
 Their several kinds have done. My high charms  
 work,

*have carried  
 out their  
 respective  
 parts*

And these mine enemies are all knit up  
 In their distractions ; they now are in my power ; 90  
 And in these fits I leave them, while I visit  
 Young Ferdinand, whom they suppose is drown'd,  
 And his and mine loved darling. [*Exit from above.*]

*Cf. II. i. 260*

GON. I' the name of something holy, sir, why  
 stand you

In this strange stare ?

ALON.

O, it is monstrous, monstrous !

<sup>1</sup> i.e. Performing their parts to the life and wonderfully observing their functions



Methought the billows spoke and told me of it ;  
 The winds did sing it to me, and the thunder,  
 That deep and dreadful organ-pipe, pronounced  
 The name of Prosper: it did bass my trespass.  
 Therefore my son i' the ooze is bedded, and 100  
 I'll seek him deeper than e'er plummet sounded  
 And with him there lie mudded. [Exit.

SEB. But one fiend at a time,  
 I'll fight their legions o'er.

ANT. I'll be thy second.

[Exeunt SEBASTIAN and ANTONIO.]

GON. All three of them are desperate; their  
 great guilt,

Like poison given to work a great time after,  
 Now 'gins to bite the spirits. I do beseech you  
 That are of suppler joints, follow them swiftly 108  
 And hinder them from what this ecstasy  
 May now provoke them to.

ADR. Follow, I pray you. [Exeunt.]

*begins*

## ACT IV.

SCENE I. *Before PROSPERO'S cell.**Enter PROSPERO, FERDINAND, and MIRANDA.*

PROS. If I have too austere punish'd you,  
 Your compensation makes amends, for I  
 Have given you here a thrif of mine own life,  
 Or that for which I live; *who* once again  
 I tender to thy hand: all thy vexations  
 Were but my trials of thy love, and thou  
 Hast strangely stood the test: here afore  
 Heaven,  
 I ratify this my rich gift. O Ferdinand,  
 Do not smile at me that I boast her off,  
 For thou shalt find she will outstrip all praise 10  
 And make it halt behind her.

FER. I do believe it  
<sup>1</sup>Against an oracle.

PROS. Then, as my gift and thine own  
 acquisition  
 Worthily purchased, take my daughter: but  
 If thou dost break her virgin-knot before  
 All *sanctimonious* ceremonies may  
 With full and holy rite be minister'd,  
 No sweet *aspersion* shall the heavens let fall  
 To make this contract grow; but barren hate,  
 Sour-eyed disdain and discord shall bestrew 20  
 The union of your bed with weeds so *loathly*  
 That you shall hate it both: therefore take heed,  
 As Hymen's lamps shall light you.

FER. As I hope  
 For quiet days, fair issue and long life,

*Cf. I. ii. 231**holy**sprinkling**loathsome*<sup>1</sup> *i.e.* Even if an oracle declared the contrary.

ACT IV. The Tempest. SC. I.

- With such love as 'tis now, the murkiest den,
- The most opportune place, the strong'st *suggestion*  
Our worsen genius can, shall never melt  
Mine honour into lust, to take away  
The edge of that day's celebration,
- When I shall think, or Phœbus' steeds are  
founder'd, 30  
Or Night kept chain'd below.

*temptation Cf.*  
*II. i. 295*

- PROS. *Fairly spoke.*  
Sit then and talk with her; she is thine own.
- What, Ariel! my industrious servant, Ariel!

*excellently*  
*spoken*

*Enter ARIEL.*

ARI. What would my potent master? here  
I am.

PROS. Thou and thy meaner fellows your last  
service

- Did worthily perform; and I must use you  
In such another trick. Go bring *the rabble*,  
O'er whom I give thee power, here to this place:  
Incite them to quick notion; for I must
- Bestow upon the eyes of this young couple 40  
Some vanity of mine art: it is my promise,  
And they expect it from me.

*your crowd of*  
*fellows*

ARI. Presently?

PROS. Ay, with a twink.

ARI. Before you can say "come" and "go,"  
And breathe twice and cry "So, so,"  
Each one, tripping on his toe,  
Will be here with *mop and mow*.  
Do you love me, master? no?

*Cf. II. ii. 9*

PROS. Dearly, my delicate Ariel. Do not  
approach  
Till thou dost hear me call.

ARI. Well, I conceive. [*Exit.* 50]

PROS. Look thou be true; do not give  
dalliance  
Too much the rein: the strongest oaths are  
straw

- To the fire i' the blood : be more abstemious,  
 • Or else, *good night* your vow !

FER. I warrant you, sir ;

- The white cold virgin snow upon my heart  
 • Abates the ardour of my liver.

PROS. Well.

- Now come, my Ariel ! bring a corollary,  
 Rather than *want* a spirit : appear, and *pertly* !  
 No tongue ! all eyes ! be silent. [Soft music.]

*farewell to*

*lack ; briskly*

*A Masque. Enter IRIS.*

IRIS. Ceres, most bounteous lady, thy rich  
 leas

60

- Of wheat, rye, barley, vetches, oats and pease ;  
 Thy turfy mountains, where live nibbling sheep,  
 • And flat meads thatch'd with stover, them to  
 keep ;  
 • Thy banks with pioned and twilled brims,  
 Which spongy April at thy hest betrimms,  
 To make cold nymphs chaste crowns ; and thy  
 • broom-groves,  
 • Whose shadow the dismissed bachelor loves,  
 • Being lass-lorn : thy pole-clipt *vineyard* ;  
 • And thy sea-marge, sterile and rocky-hard,  
 • Where thou thyself dost air :—the *queen o' the sky*, 70  
 • Whose watery arch and messenger am I,  
 Bids thee leave these, and with her sovereign  
 grace,  
 Here on this grass-plot, in this very place,  
 • To come and sport : her peacocks fly *amain* :  
 Approach, rich Ceres, her to entertain.

*a trisyllable*

*Juno*

*swiftly*

*Enter CERES.*

CER. Hail, many-colour'd messenger, that  
 ne'er

- Dost disobey the *wife of Jupiter* ;  
 • Who with thy saffron wings upon my flowers  
 Diffusest honey-drops, refreshing showers,  
 • And with each end of thy blue bow dost crown 80  
 • My *bosky* acres and my unshrub'd down,

*Juno*

*woody*

Rich scarf to my proud earth; why hath thy queen

Summon'd me hither, to this short-grass'd green?

IRIS. A contract of true love to celebrate;

And some donation freely to estate

On the blest lovers.

CER.

Tell me, heavenly bow,

If Venus, or *her son*, as thou dost know,

Do now attend the queen? Since they did plot

The means that dusky Dis my daughter got,

Her and her blind boy's scandal'd company 90

I have forsworn.

IRIS. <sup>1</sup>Of her society

Be not afraid: I met her deity

Cutting the clouds towards Paphos, and her son

Dove-drawn with her. Here thought they to have done

Some wanton charm upon this man and maid,

Whose vows are, that no bed-rite shall be paid

Till Hymen's torch be lighted: but in vain;

*Mars's hot minion* is return'd again;

Her *waspish-headed* son has broke his arrows,

Swears he will shoot no more, but play with sparrows 100

And be a boy *right out*.

CER. High'st queen of state,

Great Juno, comes; I know her by her gait.

*Enter JUNO.*

JUNO. How does my bounteous sister? Go with me,

To bless this twain, that they may prosperous be

And honour'd in their issue. [*They sing.*

JUNO. Honour, riches, marriage-blessing,

Long continuance, and increasing,

Hourly joys be *still* upon you!

Juno sings her blessings on you.

CER. *Earth's* increase, foison plenty, 110

*Cupid*

*Venus*

*irritable*

*outright*

*walk*

*ever. Cf. III.*

*iii. 64*

*dissyllabic*

<sup>1</sup> i.e. Don't be afraid you will come across her here.



Barns and garners never empty,  
 Vines with clust'ring bunches growing,  
 Plants with goodly burthen bowing;  
 'Spring come to you at the farthest,  
 In the very end of harvest!  
 Scarcity and want shall shun you;  
 Ceres' blessing so is on you.

FER. This is a most majestic vision, and  
 • Harmonious charmingly. May I be *bold*  
 • To think these spirits?

*so bold as*

• PROS. Spirits, which by mine art 120  
 I have from their confines call'd to enact  
 My present fancies.

FER. Let me live here ever;  
 • So rare a *wonder'd* father and a wise  
 Makes this place Paradise.

*wonder-work-  
ing*

[JUNO and CERES whisper, and send IRIS  
 on employment.]

• PROS. Sweet, now, silence!  
 Juno and Ceres whisper seriously;  
 There's something else to do: hush, and be mute,  
 Or else our spell is marr'd.

IRIS. You nymphs, call'd Naiads, of the  
 windring brooks,  
 With your sedged crowns and ever-harmless  
 looks,

• Leave your crisp channels and on this green land 130  
 Answer your summons; Juno does command:  
 Come, *temperate* nymphs, and help to celebrate  
 A contract of true love; be not too late.

*chaste and cold,  
Cf. line 66*

*Enter certain Nymphs.*

You sun-burn'd sicklemen, of August weary,  
 Come hither from the furrow and be merry:  
 • Make holiday: your rye-straw hats put on  
 And these fresh nymphs *encounter* every one  
 In country *footing*.

*meet. Cf. III.  
i. 74  
dancing. Cf. I.  
ii. 380*

<sup>1</sup>*i.e.* Let spring immediately follow autumn, let there be no winter.

*Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof PROSPERO starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

*dressed in their best*

*sorrowfully, sullenly*

PROS. [*Aside.*] I had forgot that foul conspiracy

Of the beast Caliban and his confederates 14.  
Against my life: the minute of their plot  
Is almost come. [*To the Spirits.*] Well done!  
*avoid; no more!*

*avaunt*

*emotion Cf. I.  
ii. 392*

• FER. This is strange: your father's in some  
*passion*  
That works him strongly.

MIR. Never till this day

*distracted*

*manner. Cf.  
II. i. 108*

*told you before*

*possess. Cf. II.  
ii. 189*

*of. Cf. I. ii. 87  
troubled. Cf. I.  
ii. 229*

*agitated. Cf. I.  
ii. 176*

Saw I him touch'd with anger so *distemper'd*.  
• PROS. You do look, my son, in a moved sort,  
As if you were dismay'd: be cheerful, sir.  
Our revels now are ended. These our actors,  
As I *foretold* you, were all spirits and 150  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it *inherit*, shall dissolve  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
• As dreams are made *on*, and our little life  
Is rounded with a sleep. Sir, I am *vex'd*;  
Bear with my weakness; my old brain is  
troubled:  
Be not disturb'd with my infirmity: 160  
If you be pleased, retire into my cell  
And there repose: a turn or two I'll walk,  
To still my *beating* mind.

FER. MIR. We wish your peace. [*Exeunt.*]

• PROS. Come with a thought. I thank thee,  
Ariel: come.

Enter ARIEL.

ARI. Thy thoughts I cleave to. What's thy pleasure?

am ever ready  
to carry out

PROS. Spirit,  
We must prepare to meet with Caliban.

ARI. Ay, my commander: when I presented Ceres,

represented

I thought to have told thee of it, but I fear'd  
Lest I might anger thee.

PROS. Say again, where didst thou leave  
these varlets? 170

ARI. I told you, sir, they were red-hot with  
drinking;

So full of valour that they smote the air  
For breathing in their faces; beat the ground  
For kissing of their feet; yet always bending  
Towards their project. Then I beat my tabor;  
At which, like unback'd colts, they prick'd their  
ears,

unbroken

Advanced their eyelids, lifted up their noses  
As they smelt music: so I charm'd their ears  
That calf-like they my lowing follow'd through  
Tooth'd briers, sharp furzes, pricking goss and  
thorns, 180

as if. Cf. II.  
t. 128

Which enter'd their frail shins: at last I left them  
I' the filthy-mantled pool beyond your cell,  
There dancing up to the chins, that the foul lake  
O'erstunk their feet.

so that

PROS. This was well done, my bird.  
Thy shape invisible retain thou still:  
The trumpery in my house, go bring it hither,  
For stale to catch these thieves.

gaudy apparel  
a decoy

ARI. I go, I go. [Exit.]

PROS. A devil, a born devil, on whose nature  
Nurture can never stick; on whom my pains,  
Humanely taken, all, all lost, quite lost; 190  
And as with age his body uglier grows,  
So his mind cankers. I will plague them all,  
Even to roaring.

till they roar

*Re-enter ARIEL, loaden with glistering apparel, &c.*

Come, hang them on this line.

PROSPERO and ARIEL remain, invisible. *Enter*

CALIBAN, STEPHANO, and TRINCULO, all wet.

CAL. Pray you, tread softly, that the blind  
mole may not

Hear a foot fall: we now are near his cell.

STEPH. Monster, your fairy, which you say  
is a harmless fairy, has done little better than  
played the Jack with us. Do you hear, monster?  
If I should take a displeasure against you, look  
you,—

200

TRIN. Thou wert but a lost monster.

CAL. *Good my lord*, give me thy favour still.

*Cf. II. i. 191*

Be patient, for the prize I'll bring thee to  
Shall hoodwink this mischance: therefore speak  
softly,

All's hush'd as midnight yet.

TRIN. Ay, but to lose our bottles in the  
pool,—

STEPH. There is not only disgrace and dis-  
honour in that, monster, but an infinite loss.

TRIN. That's more to me than my wetting:  
yet this is your harmless fairy, monster.

210

STEPH. I will fetch off my bottle, though I  
be o'er ears for my labour.

CAL. Prithee, my king, be quiet. See'st  
thou here,

This is the mouth o' the cell: no noise, and  
enter.

Do that good mischief which may make this  
island

Thine own for ever, and I, thy Caliban,  
For aye thy foot-licker.

*me. Cf. III.  
ii. 112*

STEPH. Give me thy hand. I do begin to  
have bloody thoughts.

TRIN. O king Stephano! O peer! O  
worthy Stephano! look what a wardrobe here  
is for thee!

220

• CAL. Let it alone, thou fool; it is but trash.

• TRIN. O, ho, monster! we know what belongs to a *frippery*. O king Stephano!

STEPH. Put off that gown, Trinculo; by *this hand* I'll have that gown.

TRIN. Thy grace shall have it.

CAL. The dropsy drown this fool! What do you mean

To dote thus on such luggage? Let's alone 230

And do the murder first: if he awake,  
From toe to crown he'll fill our skins with  
pinches,

Make us strange stuff.

STEPH. Be you quiet, monster. Mistress  
line, is not this my *jerkin*? Now is the jerkin  
under the line: now, jerkin, you are like to lose  
your hair and prove a bald jerkin.

• TRIN. Do, do: we steal by line and level,  
an't *like* your grace.

STEPH. I thank thee for that jest; here's a 240  
garment for 't: wit shall not go unrewarded  
while I am king of this country. "Steal by  
line and level" is an excellent *pass of pate*;  
there's another garment for 't.

• TRIN. Monster, come, put some lime upon  
your fingers, and away with the rest.

CAL. I will have none on't: we shall lose  
our time,

And all be turn'd to *barnacles*, or to apes  
With foreheads villainous low.

STEPH. Monster, lay to your fingers: help 250  
to bear this away where my hogshead of wine  
is, or I'll turn you out of my kingdom: go to,  
carry this.

TRIN. And this.

STEPH. Ay, and this.

*an old-clothes  
shop*  
Cf. III. ii. 5<sup>o</sup>

*jacket*

*please*

*witty sally*

*geese*

*ply*



*A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, and hunt them about; PROSPERO and ARIEL setting them on.*

PROS. Hey, *Mountain*, hey!

ARI. *Silver*! there it goes, *Silver*!

PROS. *Fury, Fury*! there, *Tyrant*, there!  
hark! hark!

[CAL., STEPH. and TRIN.\*are driven out.

Go charge my goblins that they grind their  
joints

With dry convulsions, shorten up their sinews 260  
With aged cramps, and more pinch-spotted  
make them

Than pard or cat o' mountain.

ARI. Hark, they roar!

PROS. Let them be hunted *soundly*. At this  
hour

*thoroughly. Cf*  
II. ii. 90

Lies at my mercy all mine enemies:  
Shortly shall all my labours end, and thou  
Shalt have the air at freedom: for a little  
Follow, and do me service.

[*Exeunt.*

## ACT V.

SCENE I. *Before PROSPERO's cell.*

*Enter PROSPERO in his magic robes, and ARIEL.*

PROS. Now does my project gather to a head :  
My charms *crack not* ; my spirits obey ; and time  
Goes upright with his carriage. How's the day ?

ARI. On the sixth *hour* ; at which time, my  
lord,

You said our work should cease.

PROS. I did say so,  
When first I raised the tempest. Say, my spirit,  
How fares the king and's followers ?

ARI. Confined together

In the same fashion as you *gave in charge*,  
Just as you left them ; all prisoners, sir,

In the *line-grove* which weather-fends your cell ; 10

They cannot budge till your release. The king,  
His brother, and yours, abide all three distracted,

And the remainder mourning over them,

Brimful of sorrow and dismay ; but chiefly

Him that you term'd, sir, " The good old lord,

Gonzalo " ;

His tears run down his beard, like winter's drops  
From *eaves of reeds*. Your charm so strongly

*works 'em*,

That if you now beheld them, your *affections*

Would become tender.

PROS. Dost thou think so, spirit ?

ARI. Mine would, sir, were I human.

PROS. And mine shall. 20

Hast thou, which art but air, a *touch*, a feeling

Of their afflictions, and shall not myself,

One of their kind, that relish all as sharply,

Passion as they, be kindlier moved than thou ?

Though with their high wrongs I am struck to  
the quick,

Yet with my nobler reason 'gainst my fury

Do I take part ; the rarer action is

*are unbroken*

*dissyllable*

*commanded*

*linden grove.*  
*Cf. IV. i. 193*

*a thatched roof*  
*agitates. Cf.*  
*IV. i. 144*  
*feelings*

*sensibility*

In virtue than in vengeance: they being penitent,  
The sole drift of my purpose doth extend  
Not a frown further. Go release them, Ariel: 30  
My charms I'll break, their senses I'll restore,  
And they shall be themselves.

ARI. I'll fetch them, sir. [*Exit.*]

PROS. Ye elves of hills, brooks, standing lakes  
and groves,

- And ye that on the sands with printless foot  
Do chase the ebbing Neptune and do *fly* him
- When he comes back; you demi-puppets that
- By moonshine do the green sour *ringlets* make,
- Whereof the ewe not bites; and you whose  
pastime

*fly from*

*fairy-rings*

- Is to make midnight mushrooms, that rejoice
- To hear the solemn curfew; by whose aid, 40
- Weak masters though ye be, I have bedimm'd  
The noontide sun, call'd forth the mutinous  
winds,

- And 'twixt the green sea and the azured vault  
Set roaring war: to the dread rattling thunder
- Have I given fire and *rioted* Jove's stout oak
- With his own bolt; the strong-based promontory
- Have I made shake and by the *spurs* pluck'd up
- The pine and cedar: graves at my command  
Have waked their sleepers, oped, and let 'em  
forth

*split*

*roots*

- By my so potent art. But this rough magic 50
- I here abjure, and, when I have *required*
- Some heavenly music, which even now I do,
- To work mine end upon their senses that
- This airy charm is for, I'll break my staff,
- Bury it *certain* fathoms in the earth,
- And deeper than did ever plummet sound
- I'll drown my book.

*asked for*

*some  
find the bottom.  
Cf. III. iii.  
101*

[*Solemn music.*]

*Re-enter ARIEL before: then ALONSO, with a grantic  
gesture, attended by GONZALO; SEBASTIAN and  
ANTONIO in like manner attended by ADRIAN and*

FRANCISCO: *they all enter the circle which  
PROSPERO had made, and there stand charmed ;  
which PROSPERO observing, speaks :*

- A solemn air *and* the best comforter
- To an unsettled fancy cure thy brains,  
Now useless, boil'd within thy skull ! There 60  
stand,

For you are spell-stopp'd.

- Holy Gonzalo, honourable man,  
Mine eyes, *even sociable to the show* of thine,
- Fall fellowly drops. The charm dissolves apace  
And as the morning steals upon the night,
- Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that *mantle*  
Their clearer reason. O good Gonzalo,  
My true preserver, and a loyal sir

- To him thou follow'st ! I will pay thy graces 70  
*Home* both in word and deed. Most cruelly  
Didst thou, Alonso, use me and my daughter :  
Thy brother was a furtherer in the act.

Thou art *pinch'd* for't now, Sebastian. Flesh  
and blood,

- You, brother mine, that entertain'd ambition,  
Expell'd *remorse* and nature ; who, with Sebastian,  
Whose inward *pinches* therefore are most strong,  
Would here have kill'd your king ; I do forgive  
thee,

Unnatural though thou art. Their under-  
standing,

Begins to swell, and the approaching tide 80  
Will shortly fill the *reasonable shore*

That now lies foul and muddy. Not one of *them*  
That yet looks on me, or would know me : Ariel,  
Fetch me the hat and rapier in my cell :

I will *discease* me, and myself present

As I was sometime Milan : quickly, spirit ;  
Thou shalt ere long be free.

*that is -*

*in sympathy  
even with the  
appearance  
let fall. Cf.  
II. i. 303*

*cover as a  
mantle,  
obscure*

*thoroughly*

*pained*

*pity  
pangs*

*shore of reason*

*take off my  
disguise*

ARIEL *sings and helps to attire him.*

Where the bee sucks, there suck I :

In a cowslip's bell I lie ;

There I couch when owls do cry.

90

• On the bat's back I do fly

After summer merrily.

Merrily, merrily shall I live now

Under the blossom that hangs on the bough.

PROS. Why, that's my dainty Ariel ! I shall miss thee ;

• But yet thou shalt have freedom : so, so, so.

To the king's ship, invisible as thou art :

There shalt thou find the mariners asleep

Under the hatches ; the master and the boat-swain

• Being awake, enforce them to this place, 100

And *presently*, I prithee.

*immediately*

ARI. I drink the air before me, and return

• Or ere your pulse twice beat. [Exit.

• GON. All torment, trouble, wonder and amazement

Inhabits here : some heavenly power guide us  
Out of this fearful country !

PROS. Behold, sir king,

The wronged Duke of Milan, Prospero :

For more assurance that a living prince

Does now speak to thee, I embrace thy body ;

And to thee and thy company I bid 110

A hearty welcome.

ALON. *Whether* thou be'st he or no,

• Or some *enchanted trifle* to abuse me,

As late I have been, I not know : thy pulse

Beats as of flesh and blood : and, since I saw thee,

The affliction of my mind amends, with which,

I fear, a madness held me : this must *crave*,

• An if this be at all, a most strange story.

• Thy dukedom I resign and do entreat

*monosyllable  
phantom to  
deceive*

*require*



- Thou pardon me my wrongs. But <sup>1</sup>how should  
Prospero  
Be living and be here ?
- PROS. First, noble friend, 120
- Let me embrace thine age, whose honour cannot  
Be measured or confined.
- GON. Whether this be
- Or be not, I'll not swear.
- PROS. You do yet *taste*
- Some *subtilties* o' the isle, that will not let you  
Believe things certain. Welcome. my friends  
all !

*experience*  
*deception*

[*Aside to SEBASTIAN and ANTONIO.*]

- But you my brace of lords, were I so minded,  
I here could *pluck* his highness' frown upon you  
And justify you traitors: at this time  
I will tell no tales.

*draw*

SEB. [*Aside.*] The devil speaks in him.

- PROS. No.  
*For* you, most wicked sir, whom to call brother 130  
Would even infect my mouth, I do forgive  
Thy rankest fault ; all of them ; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore.

*as for*

- ALON. If thou be'st Prospero,  
Give us particulars of thy preservation ;  
• How thou hast met us here, who three hours  
since  
Were wreck'd upon this shore ; where I have  
lost—  
How sharp the point of this remembrance is !—  
My dear son Ferdinand.

- PROS. I am *woe* for 't, sir.
- ALON. Irreparable is the loss, and patience 140  
Says it is past her cure.
- PROS. I rather think

*sorry*

<sup>1</sup> How can it be that Prospero is living and is here ? Cf. I. ii. 387.

You have not sought her help, of whose soft  
grace

For the like loss I have her sovereign aid,  
And rest myself content.

ALON. You the like loss!

PROS. As great to me *as late*; and, support-  
able

To make the *dear* loss, have I means much  
weaker

Than you *may* call to comfort you, for I  
Have lost my daughter.

ALON. A daughter?

O heavens, that they were living both in  
Naples,

The king and queen there! *that* they were, I  
wish 150

Myself were *mudded* in that oozy bed  
Where my son lies. When did you lose your  
daughter?

PROS. In this last tempest. I perceive,  
these lords

At this encounter do so much *admire*  
That they devour their reason and scarce think  
Their eyes *do offices of truth*, their words  
Are natural *breath*: but, howsoe'er you have  
Been jostled from your senses, know for certain  
That I am Prospero and that very duke  
Which was thrust forth of Milan, who most  
strangely 160

Upon this shore, where you were wreck'd, was  
landed,

To be the lord on't. No more yet of this;

For 'tis a chronicle of *day by day*,

Not a *relation* for a breakfast nor

Befitting this first meeting. Welcome, sir;

This cell's my court: here have I few  
attendants

And subjects none abroad; pray you, look in.

My dukedom since you have given me again,

I will requite you with as good a thing;

E

*as it is recent*

*deerp. Cf. II.  
i. 141*

*can. Cf. I. ii.  
346*

*provided that*

*Cf. III. iii.  
102*

*wonder*

*perform truth-  
ful functions  
speech*

*many days  
story*

At least bring forth a wonder, to content ye 170  
As much as me my dukedom.

*Here PROSPERO discovers FERDINAND and  
MIRANDA playing at chess.*

MIR. Sweet lord, you *play me false*.

*are cheating*

FER. No, my dear'st love,  
I would not for the world.

MIR. Yes, for a score of kingdoms you  
should wrangle,  
And I would call it fair play.

ALON. If this prove  
A vision of the island, one dear son  
Shall I twice lose.

*an optical  
illusion only*

SEB. A most high miracle!

FER. Though the seas threaten, they are  
merciful;

I have cursed them without cause. [*Kneels*.

ALON. Now all the blessings 180  
Of a glad father compass thee about!  
Arise, and say how thou camest here.

MIR. O, wonder!  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new  
world,  
That has such people in't!

PROS. 'Tis new to thee.

ALON. What is this maid with whom thou  
wast at play?

Your *eld'st* acquaintance cannot be three hours;  
Is she the goddess that hath sever'd us,  
And brought us thus together?

*longest*

FER. Sir, she is mortal;  
But by immortal Providence she's mine:  
I chose her when I could not ask my father 190  
For his advice, nor thought I had one. She  
Is daughter to this famous Duke of Milan,  
Of whom so often I have heard *renown*,

*praise*

But never saw before; of whom I have  
Received a second life; and second father  
This lady makes him to me.

ALON. *I am hers:*

But, O, how oddly will it sound that I  
Must ask my child forgiveness!

*i.e. I am now  
her father*

PROS. *There, sir, stop.*

Let us not burthen our remembrances with  
A heaviness that's gone.

*sorrow  
inwardly*

GON. *I have inly wept,* 200  
Or should have spoke ere this. Look down,  
you gods,

And on this couple drop a blessed crown!  
For it is you that have chalk'd forth the way  
Which brought us hither.

*out*

ALON. *I say, Amen, Gonzalo!*

GON. Was Milan thrust from Milan, that  
his issue

Should become kings of Naples? O, rejoice  
Beyond a common joy, and set it down  
With gold on lasting pillars: In one voyage  
Did Claribel her husband find at Tunis,  
And Ferdinand, her brother, found a wife 210  
Where he himself was lost, Prospero his  
dukedom

*in letters of  
gold*

In a poor isle, and all of us ourselves  
When no man was *his own*.

*i.e. in his  
proper senses*

ALON. [To FER. and MIR.] Give me your  
hands:

Let grief and sorrow *still* embrace his heart  
That doth not wish you joy!

*ever. Cf. I. ii  
229*

GON. *Be it so! Amen!*

*Re-enter ARIEL, with the Master and Boatswain*

*AMAZEDLY following.*

*bewildered*

O look, sir, look, sir! here is more of us:  
I prophesied, if a gallows were on land.

This fellow could not drown. Now, *blasphemy*,  
That swear'st grace o'erboard, not an oath on  
shore?

Hast thou no mouth by land? What is the  
news?

220

BOATS. The best news is, that we have  
safely found

Our king and company; the next, our ship—  
Which, but three *glasses* since, we gave out  
split—

Is *tight* and yare and bravely rigg'd as when  
We first put out to sea.

ARI. [*Aside to PROS.*] Sir, all this service  
Have I done since I went.

PROS. [*Aside to ARIEL.*] My tricky spirit!

ALON. These are not natural events; they  
strengthen

From strange to stranger. Say, how came  
you hither?

BOATS. If I did think, sir, I were well awake,  
I 'ld strive to tell you. We were dead of sleep, 230  
And—how we know not—all clapp'd under  
hatches;

Where *but even now* with strange and several  
noises

Of roaring, shrieking, howling, jingling chains,  
And *more* diversity of sounds, all horrible,  
We were awaked; straightway, at liberty;

Where we, in all her trim, freshly beheld  
Our royal, good and gallant ship, our master  
*Capering to eye* her: on a trice, so please you,  
Even in a dream, were we divided from them

And were brought *moping* hither.

ARI. [*Aside to PROS.*] Was't well done? 240

PROS. [*Aside to ARIEL.*] Bravely, my *diligence*.  
Thou shalt be free.

ALON. This is as strange a maze as e'er men  
trod;

*blasphemer.*  
*Cf. line 241*  
*from on board*

*hours*  
*declared*

*water-tight*

*from*

*only just now*

*more. Cf. II*  
*i. 139*

*dancing at*  
*sight of*  
*in*

*in a state of*  
*unconscious-*  
*ness*

*diligent spirit*



And there is in this business more than nature  
 • Was ever *conduct* of: some oracle  
 Must rectify our knowledge.

conductor

PROS. Sir, my liege,  
 • Do not *infest* your mind with *beating* on  
 The strangeness of this business; at pick'd  
 leisure  
 • Which shall be shortly, single I'll resolve you,  
 Which to you shall seem probable, of *every*  
 • These happen'd accidents; till when, be cheerful 250  
 And think of each thing well. [*Aside to ARIEL.*]  
 Come hither, spirit:

worry, vex.  
 Cf. I. ii. 176

every one of

Set Caliban and his companions free;  
 Untie the spell. [*Exit ARIEL.*] How fares my  
 gracious sir?  
 There are yet missing of your company  
 • Some few odd lads that you remember not.

*Re-enter ARIEL, driving in CALIBAN, STEPHANO,  
 and TRINCULO, in their stolen apparel.*

• STEPH. Every man shift for all the rest, and  
 • let no man take care for himself; for all is but  
 • fortune. Coragio, bully-monster, coragio!

• TRIN. If these be *true spies* which I wear in  
 my head, here's a goodly sight. 260

honest obser-  
 vers (i.e. eyes)

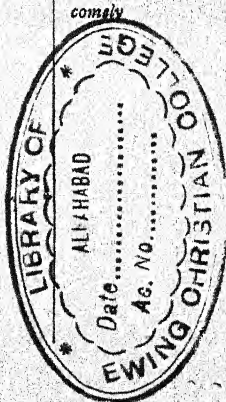
CAL. O Setebos, these be *brave* spirits indeed!  
 How fine my master is! I am afraid  
 He will chastise me.

comely

SEB. Ha, ha!  
 What things are these, my lord Antonio?  
 Will money buy 'em?

• ANT. Very like; one of them  
 Is a plain fish, and, no doubt, marketable.

PROS. Mark but the badges of these men,  
 my lords,  
 Then say if they be true. This mis-shapen  
 knave,



- His mother was a witch, and one so strong  
That could control the moon, make flows and  
ebbs, 270  
• And deal in her command without her power..  
These three have robb'd me; and this demi-  
devil—  
For he's a bastard one—had plotted with them  
To take my life. Two of these fellows you  
Must know and own; this thing of darkness I  
Acknowledge mine.

CAL. I shall be pinch'd to death.

ALON. Is not this Stephano, my drunken  
butler?

SEB. He is drunk now: where had he wine?

- ALON. And Trinculo is reeling ripe: where  
should they  
• Find this grand liquor that hath gilded 'em? 280  
How camest thou in this pickle?

TRIN. I have been in such a pickle since I  
saw you last *that*, I fear me, will never out of  
• my bones: I shall not fear fly-blowing. *start*

SEB. Why, how now, Stephano!

- STEPH. O, touch me not; I am not Stephano,  
but a cramp.

PROS. You 'ld be king o' the isle, sirrah?

- STEPH. I should have been a sore one then.

ALON. This is a *strange thing* as e'er I looked  
on. [Pointing to CALIBAN. 290

PROS. He is as disproportion'd in his  
manners

As in his shape. Go, sirrah, to my cell;  
Take with you your companions; as you look  
To have my pardon, *trim it handsomely*.

CAL. Ay, that I will; and I'll be wise  
hereafter

- And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god  
• And worship this dull fool!

PROS. Go to; away!

as

as strange a  
thing asmake the cell  
neat

ALON. Hence, and *bestow your luggage* where  
you found it.

SEB. Or stole it, rather.

300

*stow away your  
fine clothes*

[*Exeunt* CAL., STEPH., and TRIN.]

PROS. Sir, I invite your highness and your  
train

To my poor cell, where you shall take your rest  
For this one night; which, part of it, I'll waste  
With such discourse as, I *not doubt*, shall make it  
Go quick away; the story of my life  
And the particular *accidents* gone by  
Since I came to this isle: and in the morn  
I'll bring you to your ship and so to Naples,  
Where I have hope to see the nuptial  
Of these our dear-beloved solemnized;  
And thence retire me to my Milan, where  
Every third thought shall be my grave.

310

*do not doubt.  
Cf. II. i. 127  
events*

ALON. I long  
To hear the story of your life, which must  
Take the ear strangely.

*delight  
tell everything*

PROS. I'll *deliver all*;

And promise you calm seas, auspicious gales  
And sail so expeditious that *shall* catch  
Your royal fleet far off. [*Aside to* ARIEL.] My  
Ariel, *chick*,

*Sc. you.  
Cf. line 276  
Cf. IV. i. 184,  
my bird*

That is thy charge: then to the elements  
Be free, and fare thou well! Please you, draw  
near.

[*Exeunt.*]

## EPILOGUE.

SPOKEN BY PROSPERO.

Now my charms are all o'erthrown,  
 And what strength I have 's mine own,  
 Which is most faint : now, 'tis true,  
 I must be here confined by you,  
 Or sent to Naples. Let me not,  
 Since I have my dukedom got  
 And pardon'd the deceiver, dwell  
 In this bare island by your spell ;  
 But release me from my *bands*  
 • With the help of your *good hands* :  
 Gentle breath of yours my sails  
 Must fill, or else my project fails,  
 Which was to please. Now I *want*  
 Spirits to enforce, art to enchant,  
 And my ending is despair,  
 • Unless I be relieved by *prayer*,  
 Which pierces so that it assaults  
 • *Mercy itself* and *frees* all faults.  
 As you from crimes would pardon'd be,  
 Let your indulgence set me free.

10 *fetters*  
*applause*

*lack*

*dissyllable*

*the God of*  
*mercy*  
*absolves*

20

# SUPPLEMENTARY NOTES.

## ACT I.—SCENE I.

3. "Fall to 't yarely or we run ourselves aground."

"1st Position.—Land has been discovered under the lee, the wind blowing too fresh to haul upon the wind with the topsail set. *Yare* is an old sea term for 'briskly,' in use at that time. This first command is, therefore, a notice to be ready to execute any order quickly."—LORD MULGRAVE.

6. "cheerly" = cheerily, which form Shakespeare does not use.

7. "yare." A.S. *gæaro* = ready.

8. "Blow, till thou burst thy wind, if room enough." This is said to the storm. Note the ellipse if *there be room* (i.e. sea-room) enough.

"2nd Position. The topsail is taken in. The danger in a good sea-boat is only from being too near the land."—LORD MULGRAVE.

15. "you do assist the storm." This is addressed to Alonso, Antonio, Gonzalo, and the other passengers who, as usual in emergencies, get in the way and hinder the sailors by their questions and exhortations. Cf. *Pericles*, III. i. 19. "Patience, good sir, do not assist the storm."

19. "What cares these roarers for the name of king." Singular verb with plural subject. Cf. *Richard II.*, iii. 3, 168.

"There lies Two kinsmen digged their graves with weeping eyes."

The rhyme here seems to prove that this usage is not

due, as some say, to a printer's error. *Roarers* are, of course, the noisy waves: noisy creatures rarely respect kings or any one else.

20. "To cabin." A double ellipse, (i.) of the verb of motion, and (ii.) of the article 'the' or the possessive pronoun 'your.'

24. "the peace of the present" = of the present *time*. Note omission of noun "time," and Cf. *Timon of Athens*, I. i. 141. "Three talents on the present, in future all." *This present* for "this present *time*" occurs frequently in Shakespeare.

25. "we will not hand a rope more" = "handle," i.e. lay hands on. We still say, *unhand me*, i.e. take your hands off me, but *hand* as verb now means simply "pass."

- 27-8. "he hath no drowning mark upon him; his complexion is perfect gallows" = by his face you can see he will be hanged and so will never be drowned. An allusion to the well-known proverb, "He that is born to be hanged will never be drowned."

There is no necessity to take *complexion* as most commentators do, to mean "constitution or temperament"; it seems simply to mean "face or look." We, to-day, talk about a man having a "hang-dog look" about him; and also say, "that puts a different complexion on the matter" (i.e. look).



35. "our own doth little advantage" = is of but little help. An intransitive use of a transitive verb, and elsewhere always used transitively by Shakespeare.

38. "Down with the topmast."

"3rd Position. The gale increasing, the topmast is struck, to take the weight from aloft, make the ship drift less to leeward, and bear the mainsail under which the ship is laid to."—LORD MULGRAVE.

39. "Bring her to try with main-course." The commentators quote the phrase, "to lie at try," which means "to keep as close to the wind as possible." But may not this phrase simply mean, "let us make the experiment with the main-sail"? Note omission of the definite article.

44. "incharitable" = uncharitable. *In*, being the Latin prefix, is really more correct with 'charitable,' a word of Latin derivation, than *un*. But Shakespeare is not always strictly correct in his use of the prefix, for he employs the forms—

impossible (*Richard II.*, II. ii., 146).

imperfect (*Sonnet 23*, 1).

improper (*Othello*, IV. 1, 69).

unprovident (*Sonnet 10*, 2).

We are equally inconsistent, for we speak of "unequal" when referring to "inequalities," and we often call "indistinct" things "undistinguishable."

54. "Lay her a-hold, a-hold! set her two courses."

"4th Position. The ship having driven near the shore, the mainsail is hauled up; the ship wore, and the two courses set on the other tack, to endeavour to clear the land that way."—LORD MULGRAVE.

To lay a ship a-hold is to bring her close to the wind that she may hold it. The two courses are the mainsail and the topsail.

67. "We split, we split!" i.e. we are dashed to pieces by the rocks.

"5th Position. The ship not able to weather a point, is driven on shore."—LORD MULGRAVE.

61. "ling, heath, broom, furze." The folios read, "Long heath, Browne firrs." The emendation is Hammer's, and is appropriate, as heath is not long, nor furze naturally brown. Ling and heath are different varieties of *Erica*.

62. "The wills above," i.e. the will of those above.

Note the plural of the abstract noun "will," used to denote that the abstract idea is applied to more than one person.

#### SCENE II.

6. "a brave vessel." We still talk of "a gallant vessel," one good to look at and able to fight against the storm. The Scotch "braw" has similarly the combined meaning of good-looking, strong and courageous.

7. "a brave vessel who." *Who* is used for 'which,' as the vessel is personified, for she had in *her* some noble creature.
11. "or ere" = before ever. In early English *or* meant before, and the "ever" merely strengthens the idea. Cf. our modern "it was ever so nice."
13. "The fraughting souls within her" = the souls that made up her freight. Shakespeare always prefers the form "fraught" to "freight."
24. "Lays down his mantle." This stage direction was added by Pope.
29. there is no soul—an instance of what grammarians call anacoluthon, the verb omitted being easily supplied. Here it is something like "lost," and can be supplied from the word "perdition" in the following line.
- 31-2. "Betid to any creature in the vessel. Which thou heard'st cry, which thou saw'st sink." The first *which* has "creature" as antecedent, the second "vessel."
- Cf. *Hamlet*, III. i. 159.  
"The courtier's, soldier's, scholar's, eye, tongue, sword" for "the courtier's tongue, the soldier's sword, the scholar's eye."
35. "a bootless inquisition," i.e. "a profitless or unavailing search or enquiry." *Bootless* is from A.S. *bōt*, profit (better and *best* are from the same base). We still use the phrase *to boot* for some-

thing *given in* in a bargain. *Inquisition* has now a narrower meaning, and is restricted to vexatious enquiries or enquiry under torture.

In *As You Like It*, II. ii.

20. "Let not search and *inquisition* fail," the word has the same meaning as in this passage.

41. "Out three years old" = *fully* three years old. We still use the phrase "right out" in the same sense. Cf. IV. i., 101, "and be a boy right out." Our phrase, "speak out," practically amounts to "speak *fully*," rather than to "speak aloud."

50. "In the dark backward and abysm of time." "*Backward*" is an adjective used as a noun. Other examples will be found in the Grammatical Notes.

*Abysm*. Shakespeare always uses this form where we employ *abyss*.

It was derived from the old French *abysme*, which has now replaced the *s* by a circumflex accent, and is written *abîme*.

53. "Twelve year since, Miranda, twelve year since." In speaking of periods of time, Shakespeare uses the form *year* more frequently than *years* though he seems always to use the form *years* when meaning "age," e.g. *Venus and Adonis* 524, "my unripe *years*" Cf. line 396, "Full fathom five."

In Old English many neuter nouns, such as *year*, *night*, *winter*, had no distinct form for the plural. At

the present day we never add an s to stone (=14 lbs.), score (=20), salmon, trout, deer, etc., in the plural.

Observe, the first *year* is a dissyllable to make it more emphatic than the second, which is a monosyllable.

56. "a piece of virtue," i.e. "a person of the highest virtue." We still talk in the same sense of "a *model* of virtue," "a *pattern* of virtue." It is a very short step in idea from the *pattern* to the *piece*. The phrase *piece of virtue* occurs frequently in Shakespeare.

59. "O the heavens!" We generally omit the definite article before the vocative case. Shakespeare frequently inserts it. Cf. III. iii. 51. "Brother, my lord *the* duke!"

63. *holp* = helped; Shakespeare uses the latter form of the participle also, but not so frequently as *holp*, which he uses also for the preterite. The preterite was formerly *holp* and the participle *holpen*. Cf. A.V. St. Luke i. 54, "He hath *holpen* his servant Israel."

64. "To think o' the teen that I had turn'd you to" = sorrow. A.S. *leona* = accusation, injury, vexation.

The word is not now in common use, but Cf. *Venus and Adonis*, 808, "My face is full of shame, my heart of *teen*," and *Richard III.*, IV. i. 97, "Each hour's joy wrecked with a week of *teen*."

In Burns' "Bruar Water" we find. "Last day I grat, wi' spite and *teen*."

65. "Which is from my remembrance" = out of. We now say *away from* to denote distance or separation, though we still have the phrase, "to be *from* home." Cf. *Winter's Tale*, II. i. 194, "From our free persons she should be confined."

66. "Please you, farther," i.e. *if* (or *may*) it please you, proceed further.

Note the subjunctive without conjunction or auxiliary, and *farther* where we should say *further* (comparative of *forth*), as motion is implied.

- 69-70. "to him put The manage" = to *whom* I entrusted the management.

Cf. *Merchant of Venice*, III. iv. 25, "the husbandry and *manage* of my house."

In Bacon's Essay on "Youth and Age," we have "Young men, in the conduct and *mannage* of actions, embrace more than they can hold."

71. "the signories" = the principalities of Northern Italy, which originally owed feudal obedience to the Holy Roman Empire. Cf. Heylyn's *Microcosmus* (written about 1633), page 219, "Of twenty-nine cities under Millaine (i.e. Milan), there now remains but nine; yet is this the prime Dukedome of Christendome."

And in Holland's *Pliny*, V. 20, "A third *signorie* or shire there is that goeth to Apamia, which in old times was called Celaenae."

72. "the prime duke," i.e. the *chief* duke who took precedence

over the other dukes. Cf. I. ii. 425, "My *prime* request," and *Henry VIII.*, III. ii. 162, "Have I not made you the *prime* man of the state?"

This meaning of *prime* still survives in our modern phrase, "*Prime* minister." It is, of course, derived from the Latin *primus* = first.

81. "who To trash for overtopping." Much has been written on this passage as to the exact meaning and derivation of the metaphor. The *sense* is clear, and the metaphor we should now use is, "Whose wings to clip."

Mr. Wright says "two explanations have been given of this phrase: one based upon the supposition that the expression is borrowed from the hunting-field; the other deriving it from the cultivation of trees. According to the first, it signifies to check a hound for outstripping, or to prevent his outstripping the rest. This is supported by the usage of the word "trash" in War-ton's emendation of *Othello*. II. i. 312.

'If this poor trash of Venice,  
whom I *trash*

For his quick hunting, stand  
the putting on.'

There is no doubt that *trash* is a hunting term. On the other hand, to *overtop* is used of trees. Cf. *Antony and Cleopatra*, IV. xii. 24:—

'This pine is bark'd  
That *overtopp'd* them all'

But then there is no evidence that "trash" is a gardening term and equivalent to "plash." Mr. Wright concludes that the passage is a mixture of the two metaphors,

But on this I would remark that the noun *trash* (Icel. *tros* = rubbish, leaves and twigs from a tree, picked up and used for fuel; Norwegian, *tros* = fallen twigs, half-rotten branches easily broken), is undoubtedly a gardening term, in the sense of "loppings of trees." In the West Indies the decayed leaves and stems of canes are called *field-trash*, the bruised and macerated rind of canes is called *cane-trash*, and both are called *trash*. The noun then is used here by Shakespeare (as frequently) as a verb in the sense of to *lop*. This gives much better sense than "*plash*" would, as the essence of "*plashing*" was *intertwining* or *plaiting* boughs or twigs. And our present meaning of *trash*, i.e. "anything worthless," undoubtedly arises out of this lopped off refuse of trees.

So that in this passage the metaphor is undoubtedly simply that of lopping off the tops of trees to prevent their top growth, the lopped off part being the worthless "*trash*," which, if left on would stop the proper development of the tree, and which, when lopped off, is mere refuse. It is interesting to note that the verb "to *trash*" is used in Scotland of maltreating or abusing a

horse. This may have sprung out of the idea of lopping the tops of trees and shrubs, which looks to the unin-  
itiated as if it were maltreat-  
ing the trees, which, if done  
senselessly, it would be. For  
the idea conveyed by the  
metaphor, cf. *Julius Caesar*,  
I. i. 75-9 :-

"These growing feathers pluck'd  
from Caesar's wing,  
Will make him fly an ordinary  
pitch  
Who else would soar above  
the view of men,"

where the metaphor is a  
more ordinary one.

88. "the key." "*Key*, in this  
place, seems to signify the  
key of a musical instrument,  
by which he set *hearts to*  
*tune*."—JOHNSON.

Sir John Hawkins says of  
this passage, "This doubtless  
is meant of a key for tuning  
the harpsichord, spinet, or  
virginal; we call it now a  
tuning-hammer, as it is used  
as well to strike down the  
iron pins whereon the strings  
are wound, as to turn them.  
As a key, it acts like that of  
a watch."

86. "The ivy, which had hid my  
princely trunk,  
Had suck'd my verdure  
on 't."

It is perfectly true that the  
*ivy* injures living trees by  
constriction (i.e. compres-  
sion) when permitted to grow  
on them, though it does not  
actually absorb (or suck)  
anything from them.

99. all dedicated = wholly dedi-  
cated, adjective for adverb.  
We still say "*all alone*" for  
quite or wholly alone.

- 91-2. "which, but by being so  
retired,

O'er-prized all popular  
rate" = which, but for the  
fact of its withdrawing me  
from society, was more valued  
by me than any popular  
estimation.

*Rate*, Latin *reor*, *ratus*, I  
think, hence = estimation.  
We still use the verb *rate*  
in the sense of "to estimate."

For the noun *rate* in  
this same sense, Cf. II. i.  
104, "*in my rate*" = in my  
opinion or estimation.

98. "Awaked." Shakespeare al-  
ways uses this form of the  
Preterite instead of *awoke*.  
In the Authorised Version  
both forms are used.

94. "Like a good parent." It is  
proverbial that extraordi-  
narily good parents generally  
have bad children.

In this connection, Cf.  
the Latin "*Heroum filii*  
*noxae*," and the Greek  
*ἀνδρῶν ἡρώων τέκνα πῆματα*

It is often remarked in the  
present day, of clergymen's  
sons. Like most proverbs,  
however, this probably has  
only a superficial truth: it  
is really that the excellence  
of the parent causes the vice  
of the son to be *more re-*  
*marked* in those instances  
where it occurs, but is *not*  
*the cause* of the vice.

95. "in its contrary" = in its  
falseness, the opposite state  
to trust. He was as false in  
his falseness as I was trust-  
ing in my trustfulness.

*Its*. This is one of the  
ten places where Shakespeare  
uses the possessive "*its*"  
Another occurs in line 393  
of this scene, "With *its*  
sweet air."



97. "sans," a French preposition = without, which came into use in England in the 14th century. It is used frequently by Shakespeare.

97. "lorded—with" = invested, like a lord, with. We still say "to lord it," i.e. to act like a lord; though we do not say "to be lorded" in the sense of "to be made a lord." Curiously enough, however, we can say "to be knighted," meaning "to be made a knight."

100-2. "Who having unto truth, etc.," i.e. who having made of his memory such a sinner against truth as to credit his own lie by the telling of it. The sentence is faultily constructed, but the meaning is clear.

The folios read "into." *Into* is Warburton's emendation. Though the meaning is *unto*, however, Shakespeare very likely wrote *into*, for he frequently uses "into" in the sense of "unto." Cf. *All's Well That Ends Well*, I. iii. 260, "Pray God's blessing *into* thy attempt," and *Henry V.*, I. ii. 102, "Look back *into* your mighty ancestors."

100. "Of it." If this is the correct reading, the *it* refers to "his own lie," which follows. Warburton's emendation is *oft* which seems to give much better sense, and might easily be mistaken for *oft* and thence altered to *of it*. And *oft* certainly suits the metre better. It is a commonplace that if a man tells a lie *often* enough he begins to credit it himself.

If we read *of it*, then telling is a noun and = the telling.

102. "To credit" = as to credit. Shakespeare often omits "as" after "such" and "so."

103. "out o' the substitution" = in consequence of his taking my place as duke, i.e. acting as my deputy.

104. "executing the outward face of royalty," i.e. performing in public the functions of royalty.

This is a mixed metaphor, but not so extreme as Sir Boyle Roche's celebrated "I smell a rat, I see him floating in the air, let us nip him in the bud." For *execute* used metaphorically, Cf. *Love's Labour's Lost*, V. ii. 855, "Wounding flouts, which you on all estates will *execute*."

109. "Absolute Milan" = actual Duke of Milan. Similarly, peers temporal and spiritual at the present day simply sign, instead of the full title, the name of the place from which they take it. And landlords in Scotland are often called by the name of their estates.

111. "confederates—wi' the king of Naples" = unites in a league. Shakespeare elsewhere only uses this verb in the participle.

117. "Mark his condition and the event," i.e. the terms he made with the king of Naples, and the outcome or issue. We should say "conditions." Shakespeare uses both the singular and the plural form in this sense of stipulation.

118. "If this might be" = if this could be. *Might* is the past of may (*magan* = to be able). The noun *might* is still used in the sense of power.

122. "Hearkens my broken suit" = hearkens to, listens to. We do not now use this verb transitively. Shakespeare, however, uses it both transitively and intransitively, for in III. ii. 46 we have "hearken once again to the suit." Note that in each case it is followed by the word "suit."

In Milton's "Comus" we have—

But here she comes; I fairly  
step aside  
And hearken, if I may, her  
business.

123. "in lieu o' the premises" = in return for the carrying out of the conditions.

*Premises*, Latin *præmissa*, i.e. what goes before.

For this sense of the word Cf. *Henry VIII.*, II. i. 63, "t has done, upon the premises, but justice." In *Logio* the premises are the conditions or suppositions which, being granted, lead to the conclusion in a syllogism.

125. "presently" = immediately like the French *présentement*.

Out of 138 instances of this word in Shakespeare, it has the meaning of "immediately" in 124 cases certainly, and possibly in some of the remaining 14. It is also used in the sense of "immediately" in the Authorised Version of the Bible. Cf. *Samuel II.* 16 and *Matthew xxi.* 19.

127. "With all the honours" = *its*. Similarly in French the definite article is preferred to the possessive pronoun where there is no doubt as to the possessor.

129. "Fated to the purpose" = decreed by destiny. Cf. *King Lear*, III. iv. 70.

"Now, all the plagues that in  
the pendulous air  
Hang fated o'er men's  
faults."

131. "The ministers for the purpose" = the agents appointed for the purpose.

Cf. *All's Well That Ends Well*, II. i. 140. "He that of greatest works is finisher off does them by the weakest minister."

The biblical meaning of *minister*, viz. "servant," approaches very nearly in sense to "agent," as the agent is the servant of the man for whom he performs his office. The Latin *minister* and *magister* (i.e. master) are derived respectively from *minus*, less, and *magis*, more.

134. "I will cry it o'er again."

It is a sort of cognate accusative, i.e. will cry a cry. Cf. 380 of this scene, "Foot it feately here and there."

We still talk of "lording it over any one," i.e. acting the lord, "fighting it out," i.e. fighting the fight. Cf. Milton, "Trip it on the light fantastic toe." In all these cases the *it* supplies the place of a noun of kindred meaning to the verb.

134. "it is a hint" = theme, subject. This meaning approaches very nearly to the modern signification of "suggestion." Cf. II. i. 3, "Our hint of woe is common."

137. "without the which." For this use of the definite article with "which," Cf. *Comedy of Errors*, V. i. 229.

"The chain which God he knows I saw not, for the which

He did arrest me with an officer."

The relative here being practically equivalent to a noun, is not unnaturally preceded by the article, especially as it is separated from its antecedent in each of these cases by another "which." Cf. Authorised Version, *Genesis* i. 29, "Every tree, in the which is the fruit of a tree yielding seed." So also the French use *lequel*, *laquelle*, etc.

137. "Without the which this story were most impertinent." *Impertinent* is used here in its strict and original sense of "not pertinent," i.e. not to the point, irrelevant.

The word is only once used elsewhere by Shakespeare, and then it is misapplied by Lancelot, in the *Merchant of Venice*, in the sense of "pertinent," which word, it may be noticed, we still use in the sense of "relevant." The word *impertinent* now is almost always used in the sense of *rude*, *unmannerly*.

139. "Well demanded" = "asked," like the French *demandeur*.

The word *demand* now has the narrower meaning of asking in an authoritative manner, and Shakespeare also uses it occasionally in this sense. In the Authorised Version, 2 Samuel xi. 7, we have "David demanded of him how Joab did," i.e. asked.

139. "wench" = girl. In Middle English this word simply meant a child (whether boy or girl). Then it came to mean simply a girl. Cf. Authorised Version, 2 Samuel xvii. 17, "and a wench went and told them." But the Revised Version has "maid-servant." Nowadays the word is used in speaking slightly of a girl. In Shakespeare it might express anything from tenderness to contempt, and in the present passage is about equivalent to our "my lass," affection and familiarity combined.

144. "In few" = in a few words. Adjective used for noun. We still say "in short."

146. "A rotten carcass of a butt." The commentators needlessly take this to mean "boat," but can quote no other instance of the word in this sense. It seems much simpler and more natural to take the word in its ordinary sense of a large cask. In further support of this Cf. II. ii. 128-9, where Stephano says, "I escaped upon a butt of sack, which the sailors heaved overboard."

148. "have quit it." The tense is suddenly changed from the preterite to the present perfect, to bring the scene more vividly before our eyes. *Quit* for quitted, Cf. I. ii. 211, "All but mariners plunged in the foaming brine and quit the vessel."

152. "cherubin." This is the French form of the word cherub. Chaucer speaks of "a tyrrad cherubyn's face."

Shakespeare generally uses this form of the word, but in *Hamlet*, IV. iii. 50, we have, "I see a *cherub* that sees them." In the *Te Deum* we have "cherubin" as the plural. Our present plural "cherubim" is the Hebrew plural.

155. "When I have deck'd the sea with drops full salt." Again the present perfect in conjunction with the preterite for the sake of vividness. The word *decked* has called forth much discussion amongst the commentators. The meaning, however, seems perfectly simple; the word is derived from Latin *tegere*, German *decken* = to cover, and the *deck* of a ship is so called because it covers and conceals the rest of the ship. Hence the verb also means "to cover or overspread a surface." Prospero overspreads the surface of the sea with his salt tears.

A good example of the verb *deck* in this sense, which seems to have escaped the commentators, is to be found in Milton's *Paradise Lost*, 189-190,

"Whether to *deck* with clouds  
the uncolour'd sky,  
Or wet the thirsty earth with  
falling shadows."

Here the word undoubtedly means to overspread.

Mr. Aldis Wright says that the word *deck* is equivalent to "deg," a north country word which he takes to mean to "sprinkle," as it is used of sprinkling clothes with water previous to ironing. But surely the true meaning of "deg" here is "to damp," for deg, dag, damp and dank are probably all connected

And Shakespeare would scarcely talk of damping the sea with tears. Many alternative readings have been suggested, such as "fleck'd," "dew'd," "mock'd," and "brack'd," but these seem unnecessary.

Another interpretation is that *deck'd* here is to be taken in its sense of "adorned." Fancy adorning the sea with tears!

157. "An undergoing stomach," i.e. courage to endure.

Cf. III. i. 2-3, "Some kinds of baseness are nobly undergone," i.e. endured, and *Henry IV.*, Part II., I. i. 129. "The bloody Douglas 'gan vail his *stomach*," i.e. began to let his courage ebb.

Shakespeare uses the word *stomach* in various significations: (1) the organ of digestion; (2) power of digestion; (3) appetite; (4) inclination; (5) anger; (6) courage; (as here); (7) pride. When used as a verb, he always uses it in the sense of "to be angry." We now use the verb slangily in the phrase, "I cannot *stomach* it," i.e. put up with or endure it.

162. "who being then appointed master of this design." A nominative absolute, though the construction is confused. We should have expected either "who *was*" or "he being."

165. "Which since have steaded much," i.e. have been of much benefit. The verb is here intransitive, but elsewhere Shakespeare uses it with an object. We do not use the verb now, but say, "to stand in good stead."

165. "of his gentleness," *i.e.* out of his gentleness. We still use "of" sometimes in this sense, *e.g.* "of one's own free will."

168. "Would I might But ever see that man."

Observe the omission of *that* after *would*, and the strengthening of *but* by the addition of *ever*, as in "when-ever," "if ever," "ever so."

169. "Now I arise." These words have aroused much comment. Steevens says that Prospero arises "because he has reached the climax of his narrative." Mr. Aldis Wright says the words rather indicate "that the crisis of his own fortunes was come," and points to lines 181-4:

"I find my zenith doth depend upon

A most auspicious star, whose influence

If now I court not but omit, my fortunes

Will ever after droop."

It seems to be really a combination of the two ideas: he *has* reached the climax of his narrative and the crisis of his own fortunes *has* come. Hitherto he has told what he has *suffered*, now it is his turn to *do* something, and further, it is his turn to *gain the mastery*. Therefore he arises, literally, for the purpose of action, figuratively, in that success is at hand.

It must be noted that the stage direction "*Resumes his mantle*" is not in the folios, and therefore it is best to explain his *arising* without reference to resuming his mantle. We still talk of "to be up and doing,"

and, in the opposite sense, of "to take a defeat *lying down*," where no action is going to be taken. So that Prospero probably simply means "Now is the time for action." But the meaning of the words is much clearer if we ascribe them to *Miranda* instead of to Prospero. She thinks his story is done, and therefore says, "*Now I arise*," to which Prospero replies, "*Sit still*," and points out that his story is not yet quite finished.

Another idea which suggests itself is that the words are an *aside* on the part of Prospero, thinking that *Miranda* is asleep and suiting the action to the word. But *Miranda* observes the motion and prepares to rise also, whereupon he says, "*Sit still*," and resumes his story.

170. "sea-sorrow." Shakespeare frequently coins compound nouns in this way. Cf. I. ii. 177, "sea-storm"; I. ii. 400, "sea-change"; and in II. i. 257, we have a compound adjective, "sea-swallowed." All these are peculiar to *The Tempest*.

172. "here Have I . . . made thee more profit." Another example of transposition of adverbs for emphasis = made thee profit more.

173. "princesses." The first three folios have "princesse," the fourth "princess," one of which should, I think be maintained. The word can then be regarded as singular with the meaning "than any other princess"



- can," or it may be regarded as a plural without the final *s*, which is common where the word ends with an "s" sound.
174. "vainer hours" = more worthless occupation of the time. Cf. *Richard II.*, III. i. 11, "sinful hours" = sinful occupation.
175. "Heavens thank you." Mr. Aldis Wright says "this euphemism is probably due to the Act of Parliament, 3 James I., c. 21" (by which play-actors were forbidden under penalties to use the name of God). But is not the term "Heavens" more appropriate than "God" from the mouth of this simple maiden? Miranda knew more of the "Heavens" than of "God."
176. "'tis beating in my mind," i.e. "working strongly." Cf. IV. i. 163, "To still my *beating* mind"; and V. i. 246, "With *beating* on the strangeness of this business." We still speak of "*beating* our brains" in the sense of agitating them, working them strongly.
177. "thus far forth." A second adverb added for emphasis. Cf. *Henry IV.*, Part II., IV. ii. 53, "How *far forth* you do like their articles!"
178. "bountiful Fortune, Now my dear lady." Fortune, who at last has become my patroness.
181. "my zenith" = the highest point in my fortunes. The word strictly means the point in the heavens immediately above one's head.
182. "influence." The astrologers believed that men's lives were influenced by the star under which they were born.
183. "omit" = neglect. Compare both for this word and the general sense of the passage. *Jul. Caesar*, IV. iii. 218-221, "There is a tide in the affairs of men Which, taken at the flood, leads on to fortune; Omitted, all the voyage of their life Is bound in shallows and in miseries."
186. "And give it way" = so give way to it. Cf. *As You Like It*, II. vii. 104, "I almost die for food; and let me have it."
186. "canst not choose," i.e. thou canst not help thyself. We now say "thou canst not choose *but* do so." Cf. II. ii. 20—"Yond same cloud cannot *choose but* fall by pailfuls."
186. "Miranda sleeps." This stage direction was not in the folios, but was added by Theobald.
192. "curl'd clouds." We should rather talk of "curling" or "crested." Shakespeare uses the same epithet of the waves in *Rape of Lucrece*, iii. 16—"Swell the *curl'd* waters."
193. "Ariel and all his quality," either "power," for which Cf. *Henry V.*, II. 18—"The venom of such looks, we fairly hope, have lost their *quality*," or "profession," in the sense of "confederates" or "members of the same profession."
- Or it may be a combination of the two ideas and mean "the power of Ariel and his fellow-spirits."

194. "Perform'd to point," *i.e.* exactly.

A point being the smallest imaginable space, *to the point* or *to point* naturally came to mean "to the very minutest degree." Cf. 499-500 of this scene.

PROS: but then exactly do  
All points of my command.  
ARIEL: To the syllable.

We often talk of carrying a thing out "to the letter."

197. "The waist," *i.e.* the part of the ship between the quarter-deck and the fore-castle.

198. "sometime" = sometimes. Shakespeare uses both forms of the word in this play. *sometime* five times and *sometimes* twice. Taking the whole of his works, the form "sometime" is used rather more frequently than "sometimes."

Capell (School of Shakespeare, p. 7), who is quoted by most of the commentators, points to a passage in Hakluyt's *Voyages*, ed. 1598 (III. 450) in illustration of this incident, "I do remember that in the great and boysterous storme of this foule weather, in the night, there came upon the toppe of our maine yarde and maine maste, a certaine little light, much like unto the light of a little candle, which the Spaniards called the Cuerposanto, and saide it was S. Elmo, whom they take to be the advocate of sailers . . . . This light continued aboard our ship about three houres, flying from maste to maste, and from top to top; and sometime it would be in two or three places at once."

Though this furnishes a good parallel passage, it is surely unnecessary to think that Shakespeare had it in mind when he wrote Ariel's speech. The actions of Ariel in "performing the tempest" seem perfectly natural products of Shakespeare's own imagination.

200. "distinctly," *i.e.* separately, in different places at the same time. Cf. *Coriolanus*, IV. iii. 48, "The centurions and their charges *distinctly* billeted." But Shakespeare also uses the word in the sense of "clearly," "plainly," as we do now. In II. i. 283 "Thou dost snore *distinctly*;" There's meaning in thy snores," the word probably = "significantly."
207. "constant," not in the modern sense of "faithful," but in that of "not to be moved from one's purpose, persevering," and Cf. *Julius Cæsar*, III. i. 60, "I am as *constant* as the northern star."
207. "coil." This word in Shakespeare always means "turmoil," "confusion," "ado."
208. "infect." We should say "affect" and imply "unfavourably."
209. "A fever of the mad," *i.e.* such as madmen feel, "a maniacal fever." It is unnecessarily proposed to read "mind" for "mad."
213. With hair upstaring," *i.e.* standing on end. Not used elsewhere in Shakespeare, but in *Julius Cæsar*, IV. iii. 280-1, we have—  
"Art thou some god, some angel  
or some devil  
That makest my blood cold  
and my hair to *stare*?"

215. "Why, that's my spirit" = "done like a good spirit," and in line 301, Ariel says, "*That's my noble master.*" Similarly, to-day a mother will say to a child, "*That's a good boy,*" as a phrase of commendation.

217. "Not a hair perished." Prospero's plan (line 30) was that "not so much perdition as an hair," should betide to any creature in the vessel.

218. "On their sustaining garments not a blemish." This may either mean "on their garments *which kept them afloat,*" or "*which resisted the tendency of the wetting to stain them.*"

In the first of these meanings Mr. Wright compares *Hamlet*, IV. vii. 176-7,

"Her clothes spread wide  
And mermaid-like, awhile they bore her up."

But the words *not a blemish* certainly rather suggest the other interpretation.

218. "not a blemish, But fresher than before." An elliptical expression for there is not a blemish, but *they* (the garments) *are* fresher. Such ellipses are very frequent in Elizabethan writers when there is no doubt as to the sense.

222. "Whom I left cooling of the air." Cf. line 100 by *telling of* it. Here the verb *cooling* is used as a verbal noun, and we must suppose an ellipse of the prefix *a'* = in the (*a'* cooling of), which it seems possible Shakespeare actually wrote.

226. "Safely in harbour." This may be the adverb for the

adjective, or, "in harbour" may be regarded as an adjective, and would then be properly qualified by an adverb.

229. *still-vexed* = ever tormented or disturbed by storms. Shakespeare generally uses *still* in this sense of "ever," "always." In this sense we have the compounds "*still-closing*" in III. iii. 64; "*Still-gazing,*" *Rape of Lucrece*, 84; "*Still-breeding,*" *Richard II.*, V. v. 8.

229. *Bermoothes* = *Bermudas*. (See *Proper Names*).

The Bermudas always had a very bad reputation, and in 1609 a fleet under Admiral Sir George Somers, sent out by the Virginia Company, met with violent storms, and the admiral's ship was driven there. This led to their being colonised from Virginia in 1611. The account of this in "*Stow's Annals*" (ed. Howe, 1631), quoted by most of the commentators, is interesting. "Sir George Somers, sitting at the steerne, seeing the ship desperate of reliefe, looking euery minute when the ship would sinke, hee espied land, which, according to his, and Captain Newport's opinion, they judged it should be that dreadfull coast of the Bermodes, which Iland[s] were of all Nations, said and supposed to bee enchanted and inhabited with witches, and deuills, which grew by reason of accustomed monstrous Thunder, storme, and tempest, neere unto those Ilands, also for that the whole

coast is so wonderful dangerous, of Rockes, that few can approach them, but with vnspeakeable hazard of ship-wrack "

And Smith, in his account of these islands, p. 172, says, "The Bermudas were so fearful to the world, that many called them 'The Isle of Devils,'" and two pages further he says they are "to all seamen no less terrible than an enchanted den of furies."

And Dekker, in 1612, writes:—

"Sir, if you have made me tell a lye, they'll send me on a voyage to the island of Hogs and Devils, the Bermudas."

The climate of the Bermudas at the present day is tempered by an almost constant sea-breeze, and the air is moist at all seasons. The thermometer never falls below 40°F. and seldom rises above 85°. There are occasional hurricanes and thunderstorms, and in 1899 the islands were visited by an unusually severe cyclone.

234. "the Mediterranean flote" = sea or wave (French flot = wave). Only used by Shakespeare in this passage, and may possibly be the verb *float* used as a noun. But in Anglo-Saxon *flot* means the sea.

236. "thy charge Exactly is performed" = commission, task as in V. i. 318, "That is thy charge." We do not now use the noun in this sense, though the verb "to charge" still means to order, or impose a duty on, some one.

240. "At least two glasses" i.e. two hour glasses, two hours. Cf. V. i. 223, "but *three glasses* since." It has been suggested that these words should be given to Ariel.

The hour glass was, like the modern egg boiler, an instrument for measuring intervals of time by the running of sand from one glass vessel to another. The hour glass was almost universally used in churches in the 16th and 17th centuries. There is one still to be seen at St. Andrew's in John Knox's pulpit.

242. "thou dost give me pains" = tasks. We still say, "to take pains," in the sense of taking trouble.

243. "Remember" = remind. Shakespeare uses this verb transitively thirteen times, though he generally uses it intransitively.

It is an example of a causative use of an intransitive verb, like our "to fly a kite." In line 405 of this scene, "the ditty does remember my drowned father," the word is again transitive, though the meaning is slightly different, as it = "mention." We still say, "remember me to so-and-so," though this, instead of meaning "remind me," means "remind so-and-so of me, that I think of him."

In line 247 the word is used in its ordinary sense.

244. "Which is not yet performed me." Either the old dative of advantage = "for me," or possibly an example of the Ethic Dative, and equivalent to "I would have you know."

246. "I prithee." We always omit the I now with *prithee*. Shakespeare is very impartial with regard to this, for in this play alone we have it seven times with "I," and eight times without.

Strictly speaking, with the "I" it should be less peremptory than without it, as in the latter case it is imperative; but a comparison of the various passages seems to show that the two forms are used absolutely indifferently. In line 473 we have, "Beseech you" for "I beseech you," so perhaps "prithee" should always be regarded as indicative with the subject omitted.

248. "made thee no mistakings." *Thee* is dative. *Mistaking*, not "mistake," is the form Shakespeare uses for the noun in the three passages where it occurs.

249. "grudge," either = "complaint" or "grudging," and Shakespeare uses "grudging" in this sense of "complaint" in *Much Ado About Nothing*, III. iv. 90, "He eats his meat without *grudging*." In Psalm lix. 15, we have "And *grudge* if they be not satisfied" in the same sense. On the other hand, the word *might* be used in the present passage in the modern meaning of "ill-will."

252. "think'st it much to tread the ooze," i.e. regardst it as a hardship to tread the mud beneath the water.

*Cf. King Lear*, III. iv. 6:  
"Thou think'st 'tis much that  
this contentious storm  
Invades us to the skin: so 'tis  
to thee"

The adverb *much* in these cases, is used as a noun = a great thing. The Latin adverb *multum* was also used similarly.

256. "When it is baked with frost," i.e. "hardened." *Cf. King John* III. iii. 43, "if melancholy had *baked* thy blood." We now only use the word of hardening *by heat*, and I can find elsewhere no instance of the verb "bake" associated with frost or cold.

258. "Sycorax." The derivation of this word is unknown. Might it not be a compound of the Greek σῦς, a swine (which appears as *sy* in the words *sybotic* and *sybotism*), and κόραξ a raven, so called from its curved beak (*cf. Latin curvus and corvus*). Sycorax is represented as "grown into a hoop," and we are led to suppose that she is filthy like a swine.

The phrase ἐς κόρακας was a common Greek imprecation = Go and be food for the ravens, i.e. lie unburied.

255. "sorceries terrible To enter human hearing." We still say, "this is *terrible* to hear."

In Latin the supine in *u* was used, e.g. "*horribile dictu*," this being really the ablative case of the verbal noun = "horrible in the saying."

267. "for one thing she did." Many explanations of this have been suggested. The most probable is the story of the witch during the siege of Algiers by Charles V. in 1541, recounted in John Ogilby's "Description of Africa" (1670). The witch urged the



governor, Assam Aga, to hold out nine days longer and the town would be saved. He did so, and the emperor's fleet was destroyed by a storm and had to raise the siege.

This story may well have been known by Shakespeare, who was born in 1564, and witch stories were much in vogue at the latter end of the 16th and beginning of the 17th centuries. Mr. Wright's idea that the reference is to line 270 seems much too modern and civilized for the time and place.

270. "blue-eyed," *i.e.* with dark blue circles beneath the eyes, and hence practically = "sunken-eyed," as witches and hags are always represented. In *As You Like It*, III. ii. 393, we have "a blue eye and sunken," thus coupling the two ideas.

274. "act her earthy commands," *i.e.* do her gross commands.

Shakespeare frequently uses *act* (= do) in this transitive sense.

275. "her grand hests" = her great or imperative behests or commands.

Shakespeare uses the form *hest* five times (three times in this play), the form *behest* three times. "Grand" is here like the French *grand*, *e.g.* un *grand* homme is a great man, one with authority; and Sycorax's behests are ordered with authority.

277. "unmitigable" = implacable. A hybrid form: *mitigable* being a classical word, we should expect *unmitigable*.

Similarly we have *unperfect*, *unpossible*, *unplau-*

*sive*, *unfrequented*, *unactive*, *unauspicious*, *unprovident*, and others in Shakespeare. But we still make the same mistake to-day *e.g.* in *unfortunate*, *unjust*, *unnatural*.

- 275-8. "she did confine thee . . . into a cloven pine." *Confine into* is what the grammarians call a pregnant construction, *i.e.* two actions are compressed into one, "She forced thee *into* the pine and then confined thee *in* it." We now always say, "confine in," *cf.* line 362, "Deservedly *confined into* this rock."

285. "Caliban." This word is, perhaps, as Dr. Farmer suggests, derived by metathesis from "cannibal."

293. "that made gape The pine," *i.e.* that made the pine to gape.

When one verb, not being an auxiliary, governs another in the infinitive mood without "to," we now put the object between the two, *e.g.* "made the pine gape."

308. "Heaviness" = drowsiness. We still apply the adjective "heavy" to the eyes in the sense of sleepy. In II. i. 194, we have, "Will you laugh me asleep, for I am very heavy," *i.e.* drowsy.

312. "We cannot miss him," *i.e.* do without him. The word *miss* now means (1) to fail in aiming, at and hence; (2) to lack, which very nearly approaches the meaning here.

315. "Thou earth." In line 274 of this scene we have *earthy* in the sense of gross. And to-day we use the word "clod" in the same sense that *earth* is used here.

317. "Come, thou tortoise! when?"

For *when* as a sign of impatience, cf. *Julius Caesar*, II. i. 5, "*When*, Lucius, *when?* awake I say," we should now say, "How much longer are you going to be?"

Perhaps the best known passage in Shakespeare illustrative of this use of *when* is in *Richard II.*, I. i. 162, "*When*, Harry, *when?* obedience bids I should not bid again."

318. "My quaint Ariel." Not in the modern sense of "curious" or "odd," but in the sense of "smart," "graceful," as always in Shakespeare.

322. "wicked dew," here not, as in the previous line, in its ordinary sense, but in the sense of "noxious," "baneful." Spenser talks of "*wicked weeds*" in this same sense. The word *wicked* is possibly the same as "*witched*" (k for ch).

324. "a south-west blow on ye." It is generally the *south* that Shakespeare speaks of as evil in its effects, e.g. *As You Like It*, III. v. 50.

"Like foggy *south*, puffing with wind and rain" and.

*Coriolanus*, I. iv. 80, "All the contagions of the *south* light on you."

But we now have a wholesome dread of the "sou'wester," and have even christened the sailor's waterproof cap with a flap at the back of the neck by this name.

324. "on ye And blister you all over."

Properly *ye* is nominative and *you* objective.

Perhaps *ye* is meant to be less emphatic as being unaccented, though when grammatical changes or inversions are made they are usually for the purpose of *greater emphasis*.

Cf. *Julius Caesar*, III. i. 157, "I do beseech *ye*, if *you* bear me hard." Here we have the double change.

327. "urchins." Either in its literal sense of "hedgehogs," or perhaps in the derived sense of "hobgoblins," as Shakespeare three times uses the word "hedgehog," once in this play, II. ii. 10-12, "Like *hedgehogs* which lie tumbling in my barefoot way and mount Their pricks at my footfall." For *urchins* in the sense of "hobgoblins," cf. *Merry Wives of Windsor*, IV. iv. 49, "Like *urchins*, ouphes (i.e. elves) and fairies." Elves were called *urchins* from being supposed at times to take the form of hedgehogs.

- 328-9. "Shall for that vast of night that they may work.

All exercise on thee."

i.e. during that dreary period of the night when they are allowed shall exercise their full power over thee.

*Vast* is an adjective used as a noun, and *all* is most probably an adverb qualifying "exercise" rather than an indefinite pronoun in the nominative plural (or accusative singular) cf. the French *tout*, e.g. "*je suis tout prêt*" = I am fully (or quite) ready.

*Exercise* is not now used intransitively in this sense, though we still say "to practice on."

With reference to the whole passage, I quote from Steevens, "It should be remembered, that in the pneumatology of former ages, these particulars were settled with the most minute exactness, and the different kinds of visionary beings had different allotments of time suitable to the variety or consequence of their employments. During these spaces they were at liberty to act, but were always obliged to leave off at a certain hour that they might not interfere in that portion of night which belonged to others. Among these we may suppose *urchins* to have had a part subjected to their dominion. To this limitation of time Shakespeare alludes again in *King Lear*, III. iv. 121, "This is the foul fiend (Flibbertigibbet): he begins at curfew, and walks till the second cock."

Similarly, in *Hamlet*, the Ghost's time for walking was from 1 a.m. to cockcrow, cf. *Hamlet*, I. i. 147-9. "It was about to speak, when the cock crew. And then it started like a guilty thing upon a fearful summons."

335. "Water with berries in't."

It is probable that the water with berries in it was a sort of currant wine or syrup, as currant wine and syrup are still made with the whole berries, and form a sweet drink.

Mr. Wright says: "It would almost seem as if this were intended as a description of the yet little-known coffee," and he quotes from

Burton's "Anatomy of Melancholy" (ed. 1632), "The Turkes haue a drinke called *coffa* (for they use no wine), so named of a berry as blacke as soot, and as bitter (like that blacke drinke which was in vse amongst the *Lacedaemonians*, and perhaps the same) which they sip still of, and sup as warme as they can suffer." But any reference to coffee here seems extremely improbable for the following reasons:—

1st. From the above description of coffee, it was evidently at that time not at all well known, and was regarded as very *bitter*, and, if so, would not appeal to a Caliban, who was so fond of the sweet sack.

2nd. The coffee *berries* (which are, of course, really seeds not berries) were practically always ground, and Caliban would have described it as water with *powder* (rather than *berries*) in it.

3rd. He would almost certainly have spoken of its "being drunk *hot*."

336. "the bigger light and . . . the less." It is surely unnecessary to suppose that this simple and natural way of describing the sun and moon is actually taken from Genesis i. 16, "And God made two great lights; the *greater light* to rule the day, and the *lesser light* to rule the night."

Had Shakespeare no ideas of his own!

354. "Being capable of all ill." We should say "receptive of," or "susceptible to."

Shakespeare generally uses the word in this sense. Our modern use of *capable* of is *active* rather than *passive*, and signifies ability to do.

359. "thy vile race . . . had that in't." *Race* in this sense of "disposition" or "nature," is not common even in Shakespeare.

365. "The red plague rid you." Steevens says that erysipelas was formerly called the "red plague." But, probably, no special disease was intended. It is more likely that *red* is used as being the colour of blood, and the alliteration with the following *rid*—a frequent device even in modern stage curses—made it the most forcible adjective. Shakespeare also has the phrases "*red* pestilence" and "*red* murrain," both in imprecations. And we have to-day our "*scarlet* fever." *Rid* here used transitively for "destroy." We should now say "*rid me* of you."

366. "learning" = "teaching." Shakespeare frequently uses *learn* in the sense of "teach," but always with a second object, and uneducated people in the North almost all use "learn" for "teach." The French *apprendre* has both meanings.

367. "thou'rt best" = it were better for thee; but the disuse of the dative made such ungrammatical idioms common. Similarly we say, "I was told a story" for "a story was told to me," though story should really be the subject.

368. "Shrug'st thou, malice?" i.e. Dost thou shrug thy shoulders, malicious creature?

*Shrug* is used intransitively again in *Coriolanus*, I ix. 4.:

"Where great patricians shall attend and *shrug*."

In *malice* we have the abstract noun used for the concrete as often in Shakespeare, cf. Act V. 241, "Bravely, my *diligence*."

373. "Setebos." The chief deity of the Patagonians. (See *Proper Names*).

- 378-9. Courtsied when you have and  
kiss'd  
The wild waves whist."

The interpretation of this passage depends *entirely upon the punctuation*. If we read as above, which is the punctuation of the folios, it means "when you have courtsied and lulled the waves to silence," *whist* being used as an adjective in a pregnant construction, i.e. kissed the waves and so *made them whist* (silent).

But if, as seems better, we put a comma after "kiss'd," then the passage will mean "When you have courtsied to and kissed your partners—the wild waves being now silent"—and this appears to have been formerly done at the beginning of some dances. "The wild waves whist," will then be another example of the nominative absolute of which Shakespeare is fond.

Cf. *Henry VIII.*, I. iv. 95-6 :  
"I were unmannerly to take you  
out  
And not to kiss you,"  
Where the king is addressing Anne Bullen just before dancing with her.

For *whist* in the sense of silent, cf. Spenser's *Faery Queen*, B. vii. c. 7, s. 59:

"So was the Titanesse put downe, and *whist*."

and Milton's "Hymn on the Nativity":

"The winds with wonder *whist*  
Smoothly the waters kist,"

and Lord Surrey, as well as Phaer, in translating Virgil's "*Conticuere omnes*" by "They *whisted* all;" and we still use the exclamation *whisht* to enjoin silence. The word is onomatopœic like "hush."

380. "Foot it featly," i.e. dance deftly, nimbly, gracefully Cf. *Winter's Tale*, IV. iv. 176, "She dances *featly*." Pope also, in "January and May," has "So *featly* tripp'd the light foot ladies round."

381. "the burthen." For the meaning of this word Mr Wright quotes from Chappell's *Popular Music of the Olden Time*, pp. 222-3: "The *burden* of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse . . . Many of these burdens were short proverbial expressions, such as—'Tis merry in hall when beards wag all.' . . . Other *burdens* were mere nonsense words that went glibly off the tongue, giving the accent of the music, such as *hey nonny, nonny no; hey derry down*." In Browne's *Pastorals*, B 1, s. 50, we have—

"Whilst in her cries, that fill'd the vale along  
Sull Celand was the *burthen* of her song."

And Scott's *Lay of the Last Minstrel*, VI. xxxi., has—

"The awful *burthen* of the song—  
Dies iræ, dies illa."

382. "dispersedly," i.e. in different places at the same time. Cf. Barrow (1630-1677) "*On the Unity of the Church*"—"So are all Jews, however living *dispersedly* over the world, reckon'd one nation or people."

383. "chanticleer," for cock, is only used once elsewhere by Shakespeare, *As You Like It*, II. vii. 30—"My lungs began to crow like *chanticleer*." (See Glossary.)

388.

"it waits upon

Some god o' the island" i.e. it is in attendance upon. Cf. *Merry Wives of Windsor*, I. i. 282—"Go wait upon my cousin Shallow."

We have nearly the same meaning in our modern "waiting-maid," though in "waiting-room" the idea is quite different, being a room in which to wait for some one or something.

390. "weeping again the king my father's wreck," i.e. lamenting with tears. Not now used transitively, though frequently so by Shakespeare. e.g. *All's Well That Ends Well*, V. iii. 64-5.

"Oft our displeasures, to ourselves unjust  
Destroy our friends, and after  
weep their dust."

396. "Full fathom five" = fully five fathoms. The folios read "fadom" here, though "fathome" elsewhere.

Shakespeare uses the word in the plural without "s" seven times, and three times



with "s," once in this play, V. i. 55, "Bury it certain fathoms in the earth." Cf. Note on line 397 of this scene.

397. "Of his bones are coral made." Strictly this should be *is*, as the grammatical subject is "coral." But the logical subject is "bones." His bones are made into coral. And with the plural "bones" immediately preceding, this ungrammatical form is more euphonious, and hence suited to Ariel's song.

405. "The ditty does remember my drown'd father." *Ditty*, a poem set to music. Cf. *As You Like It*, V. iii. 36, "Though there was no great matter in the ditty, yet the note was very untunable."

*Remember* here means "mention." Cf. the modern phrase, "remember me to so and so."

406. "no sound that the earth owes," i.e. owns, possesses. A use of the word nearly as common in Shakespeare as the meaning of "to be indebted," in which sense the word is now used. Cf. line 453-4 of this scene—

"Thou dost usurp  
The name thou owest not,"

and III. i. 44-5,

"but some defect in her  
Did quarrel with the noblest  
grace she owed."

This is the original meaning of the word. (See *Glossary*.)

408. "The fringed curtains of thine eye advance." *Advance* = raise. With one exception, *Coriolanus*, I. iv. 25, "*Advance*, brave Titus," this word is always used transitively by Shakespeare.

It is now nearly always used intransitively, though

we still talk of "*advancing arms*" and, figuratively, of "*advancing an opinion*."

Scott, in *Lord of the Isles*, III. viii., has—"Advancing then his taper's flame."

The word is technically used of unfurling and raising aloft a standard. Milton's *Paradise Lost*, Bk. 1, has—"The imperial ensign; which full high *advanced*, shone like a meteor streaming to the wind."

409. "And say what thou seest yond." *Yond* = "yonder," the demonstrative adjective being used for the adverb.

Shakespeare uses all three forms, *yon*, *yond*, and *yonder*, both as demonstrative adjectives and as adverbs, though *yon* is only once used as an adverb. *Richard II.*, III. iii. 91, "*Yon*, methinks he stands," and here the folios read, "*yond*, methinks he is."

In II. ii. 20, we have *yond* as the demonstrative adjective, "*yond*, same black cloud, *yond* huge one."

The A.S. form was *yeon* without the "d." In modern English the most common form is *yonder* for both adjective and adverb, *yon* being used, in provincial dialect, generally as an adjective, whereas *yond* is practically obsolete.

414. "and, but he's something stain'd," for "but that he's somewhat stained. For this use of "but," Cf. *Othello*, I. iii. 94,

"I here do give thee that with  
all my heart  
Which, but thou hast already  
with all my heart  
I would keep from thee;"

and *Measure for Measure*, V. i. 141, "*And but* infirmity hath something seized his wished ability, he had himself," etc., which is curiously parallel with this passage, as the "but" is preceded by "and," and we have also "something" used adverbially as here.

For *something* as an adverb, Cf. III. i. 58, "But I prattle *something* too wildly." We still use "something" in this manner.

416. "fellows," in its original sense of "companions." We still have *bed-fellow* and *school-fellow* in this sense.

Just as we now use "fellow" rather contemptuously, so did Shakespeare use "companion." It is a common proverb that "familiarity breeds contempt."

419. "It goes on." That is "my plan of marrying Miranda and Ferdinand." So, again, in line 440, "If now 'twere fit to *do* 't," and in line 498, "*it works*."

421. "Most sure, the goddess." It has been ridiculously supposed that this is a *translation* of Virgil's *Æneid*, I. 328, "*O! dea certe*," and that *therefore* Shakespeare knew Latin!

*Sure* is used by Shakespeare as an adverb rather more often than "surely."

432. "A single thing, as I am now." Various explanations have been given of this passage. Mr. Wright says—"Ferdinand plays upon the word (single). He believes that himself and the King of Naples are one and the same

person; he therefore uses this epithet with a reference to its further sense of "solitary," and so "feeble and helpless." Cf. *Macbeth*, I. vi. 16, "All our service . . . were poor and single business."

But a much simpler explanation suggests itself to me. "A single thing, as I am now," can surely be taken to mean "*Exactly the same thing that I am now*." An obvious meaning of *single* is "one and the same." Ferdinand, thinking he is the King of Naples, says that if the King of Naples heard him he would be *just what he is*, i.e. King of Naples. The whole of the rest of the speech points to this interpretation.

437. "the Duke of Milan and his brave son being twain," i.e. two of them being the Duke of Milan and his fine son." But there is no other mention in the play of Antonio having a son with him. It has been suggested that the mention of this son is derived from the story on which the play is founded. Might I suggest that *and his brave son* is brought in to be paralleled in the next line by "The Duke of Milan, *And his more braver daughter*"? Antonio's son having no further purpose in the play is then, perhaps from forgetfulness, dropped. Even Homer sometimes nods.

489. "could control thee," i.e. "contradict" or "refute," a slightly different meaning from the ordinary "check."

The other passages quoted by the commentators seem to me capable of bearing the ordinary meaning; and possibly here it only means "stop thee from going on talking like this." But Dryden, in *The Hind and Panther*, has—"The savage, though she saw her plea *control'd*" in the sense of "refuted."

441. "They have changed eyes,"  
*i.e.* exchanged glances.

We have the same phrase in *Romeo and Juliet*, III. v. 81—"Some say the lark and loathed toad *change eyes*," and we have also in *Midsummer Night's Dream* "the spring, the summer, autumn . . . *change* their wonted liveries," and elsewhere in Shakespeare, "*change* your favours," "wilt thou *change* fathers?" "as we *change* our courtesies." We now use the phrase "*make eyes*" in this sense, and Shakespeare has "*mingle eyes*."

463. "the fresh-brook muscles."  
These are the Unionidae, which are widely distributed in lakes and rivers, where they plough their way slowly along the bottom from one resting place to another. They are very insipid.

465. "entertainment," as frequently in Shakespeare, in the sense of "treatment" without the added idea of "hospitable." Cf. *Taming of the Shrew*, III. i. 2—

"Have you so soon forgot the  
*entertainment*  
Her sister welcomed you  
withal?"  
where the "entertainment" consisted in the lady (Kath-

erine) breaking Hortensio's head with a lute!

It is possible that both in these and other passages the word may be used in the modern sense but taken *ironically*. But we still talk of "entertaining" a project in the sense merely of giving a thought to it.

468. "gentle and not fearful," *i.e.* "kind and not terrible." Others take *fearful* to mean "timorous," but this does not suit well with *gentle*.

469. "My foot my tutor." *Foot* is used here for "that which is beneath me." The *foot* is the base or lowest part of the body, and so regarded with contempt.

Similarly, in *Coriolanus*, Menenius calls the 1st citizen the "great toe" of the assembly, as being "one of the lowest, basest, poorest."

471. "ward." For *ward* in this sense of "posture of defence," cf. *Winter's Tale*, I. ii. 33—"He's bent from his best *ward*." We now use *guard* in this sense.

473. "Beseech you," *i.e.* I beseech you. Cf. line 372, "No, *pray* thee." And we still use *pray* like this now as an elliptical phrase for "I *pray* you." Similarly, *please* is equivalent to "may it please you."

478. "thou think'st there is no more such shapes as he." "There is" is frequently followed by plural subject in Shakespeare. Cf. French, e.g. "*il y a des gens qui*" = "there are people who," and see Grammatical Notes, p. 178.

484. "nerves" here in its original sense of "sinews." Cf. *Cymbeline*, III. iii. 94—

"Strains his young nerves and puts himself in posture."

Shakespeare usually employs the word in this sense rather than in the modern sense of "an organ of sensation." Cf. French *nerf*, and Latin *nervus*.

488. "nor this man's threats." We should say "nay," or perhaps Shakespeare at first thought of putting "heavy" instead of "but light," and then "nor" would be, as often in Shakespeare, for "neither . . . nor."

489. "are but light," a vivid use of the present for the past conditional "were."

## ACT II.

### SCENE I.

"The masters of some merchant, and the merchant," i.e. the owners of some merchantman, and the merchant who consigned the goods. But it seems more likely that Shakespeare wrote the *master* which would then mean the "captain of the ship."

For *merchant* in the sense of "merchantman," cf. 2nd Part of *Henry IV.*, II. iv. 68—"There's a whole merchant's venture of Bourdeaux stuff in him."

Similarly, we speak of a "man of war" for a warship.

11. "The visitor," i.e. the consoler, Gonzalo. We still use the word in somewhat the same sense when we speak of a "district visitor."

13-18. "He's winding up the watch of his wit; by and by it will strike."

It is said that the inventor of striking watches was Peter Hele, of Nuremberg, about 1510.

15. "One; tell," i.e. count. Cf. line 296 of this scene "They'll tell the clock to any business," and *Richard III.*, I. iv. 122, "While one would tell twenty."

This is a very common meaning of the word in Shakespeare. Our modern "tell the time" very nearly approaches this meaning, as you cannot "tell" the time without being able to "count." The A.S. *tellan* = to count.

18-19. dollar, dolour. For this play on these words, cf. *King Lear*, II. iv. 54—

"But, for all this, thou shalt have as many dolours for thy daughters as thou canst tell in a year," and *Measure for Measure*, I. ii. 50, "I have purchased as many diseases under her roof as come . . . to three thousand dollars a year."

In both these cases the play on the words, however, is only implied, as only the one word is mentioned actually.

20. "truer" = more truly, adjective for adverb, see Grammatical Notes and cf. Second Part of *Henry VI.*, III. i. 83, "Far truer spoke than meant."

21. "wiselier." We now say "more wisely." In *Midsummer Night's Dream*, I. i. 76 we have, "But earthlier happy is the rose distilled" (though another reading is "earthly happier").

28. "Which, of he or Adrian," i.e. which of the two, he or Adrian. A very natural ellipse of "the two" or "them."

Others say "he" is for "him," nominative for objective, and cf. *Julius Cæsar*, III. ii. 66, "Save I alone."

Another interpretation suggests itself to me, viz. that "of" is a mere sign of apposition, as in the "City of Rome," which in Latin was always "Urbs Roma." The phrase then simply = which—he or Adrian.

36. "Ha, ha, ha." This is, of course, the "laughter," and the stake is thus paid. Sebastian has the laugh against Adrian.

42. "temperance." Not elsewhere used by Shakespeare in this sense of *temperature*, nor was the word common in this sense at any period.

43. "Temperance was a delicate wench," here a Proper name; we still use Faith, Hope, Charity, Patience, Grace, as female names.

45. "as he most learnedly delivered," i.e. said, declared. Cf. *Measure for Measure*, "More depends on it than we must yet deliver." The word is usually transitive in Shakespeare, and always so now. It is noticeable that we still talk of "delivering a speech."

54. "How lush and lusty the grass looks, how green," i.e. juicy and vigorous.

Henley takes *lush* to mean "rank," and Malone "juicy, succulent." Golding (quoted

by the latter) in his *Ovid*, translates—

"Turget et insolida est (sc. herba)

"Lush and foggy is the blade."

The word is probably another form of "luscious." For *lushy* in this sense, cf. *Julius Cæsar*, I. ii. 108, "We did buffet it with *lushy* sinews."

57. "With an eye of green in 't, i.e. with a tinge of green. Or *eye* may simply mean *look*, as often in Shakespeare.

For the first meaning Steevens quotes Boyle, "Red, with an *eye of blue*, makes a purple," and Sandys' *Travels* (p. 73, ed. 1687), "His under and upper garments are lightly of white sattin, or cloth of silver tissue with an *eye of green*."

But may not Sebastian be referring to Gonzalo, who sees what is not there? We are all familiar with the phrase, "Do you see any *green* in my eye?" in the sense of "Am I fool?" Shakespeare also often uses *green* in this sense of "inexperienced," e.g. *Love's Labour's Lost*, I. ii. 94, "She had a *green* wit," and Polonius' speech in *Hamlet*, I. iii. 101, "You speak like a *green* girl."

66. "glosses." Abstract noun in the plural for "gloss." (See Grammatical Notes). But Shakespeare does not elsewhere use this word in the plural.

68. "If but one of his pockets could speak." The *pocket* is of course regarded as the *mouth* of the garment.



70. "pocket up." We still use the phrase "to pocket" in the sense of "putting out of sight secretly."

78. "such a paragon to their queen." We should say *for* their queen. Cf. III. iii. 54, "That hath to instrument this lower world."

A very common use of *to* in Shakespeare. And we still say "to take to wife" in the sense of "for" wife. Or it may be an ellipse of "be." Cf. also Matthew iii. 9, "We have Abraham to our father." The Germans have a similar idiom.

84. "you make me study of that" = about. But we still say "think of."

87. "This Tunis, sir, was Carthage." The ruins of Carthage are about four miles from Tunis.

90. "His word is more than the miraculous harp." Gonzalo can make two cities one, and therefore his word is more powerful than the "miraculous harp" of Amphion, which "raised the walls of Thebes." Or the reference may be to the harp of Apollo, which caused the walls of Troy to rise.

98. "Ay." Mr. Wright says: "Mr. Staunton gives the sigh or exclamation to the king 'upon awaking from his trance of grief.' But it seems more appropriate to Gonzalo, who is not quite certain what these running comments of Sebastian and Antonio mean, and makes a half-enquiring exclamation."

I would rather suggest that "ay," certainly uttered by

Gonzalo, simply means "yes" in the sense of "go on." A listener nowadays often interjects "yes" to show the narrator that he is listening and wishes him to proceed. The words which follow seem to point infallibly to this interpretation.

111. "You cram these words into mine ears against The stomach of my sense," i.e. you make me listen to these words, like you would cram food into a stomach that does not want any. In other words, "I do not wish to be reminded of my daughter's marriage which you din into me."

124. "oar'd Himself," i.e. propelled himself as if with oars.

This is the only place where Shakespeare uses *oar* as a verb. But Pope uses the word twice in his translation of the *Odyssey*, e.g. "And oar'd with labouring arms along the flood." And Hoole, in *Orlando Furioso*, Bk. xi.—

"The Paladin, who felt the rushing streams  
Forsook the Ore, and oar'd  
with nervous limbs  
The billowy brine."

126. "the shore that o'er his wave-worn basis bow'd" = cliffs. Cf. *King John*, II. i. 23—

"That white faced shore  
Whose foot spurns back the ocean's roaring tides."

127. "As stooping to relieve him," for "as if." Cf. IV. i. 178. "Lifted up their noses As they smelt music." Shakespeare very rarely wrote "as if"

127. "I not doubt." Either a transposition of the negative adverb or the omission of the auxiliary "do." More probably the former, as in V. i. 38. we have, "Whereof the ewe *not* bites." In V. 113 we have "I *not* know," and V. i. 304 "I *not* doubt."

132-3. "Where she at least is banished from your eye  
Who hath cause to wet the grief on 't."

The meaning is clear, viz. "You have reason to weep over her banishment," but it is not quite clear what is the antecedent to *who*.

It may be :—

(1) she.

(2) eye (personified).

(3) you, supplied from "your," but then we should expect "have" instead of "hath."

135. "and the fair soul herself Weigh'd," *i.e.* either "*who* was equally balanced," or, more probably, "*was* equally balanced."

137. "at Which end o' the beam should bow." A loosely constructed sentence. Perhaps the subject "*she*" is omitted before "should," or "should" may be for "*she'd*," or "*it*," *i.e.* *her doubt*, may be regarded as the unexpressed subject.

Or it may be simpler to regard *at* in the sense of "*as to*." We now talk of wondering *at* a thing in the sense of "*concerning*." Claribel is wondering *as to* which (*loathness* or *obedience*) will tip the beam.

We still use the adjective *loath* or *loth* for "*unwilling*."

146. "chirurgeonly" = like a surgeon. Neither *chirurgeon* nor *chirurgeonly* occur elsewhere in Shakespeare. But the words *chirurgeon*, *chirurgery* and *chirurgical* were in common use at that period.

149. "Had I plantation of this isle," *i.e.* the colonising. It is suggested that the "Plantation of Ulster," 1608-1611, may have led Shakespeare to use this word. Antonio plays on the word in the following line, where he takes it in its ordinary sense.

152-163. Capell points out the striking resemblance between this passage and one in Montaigne's "*Of the Caniballes*" (Florio's translation, 1603, page 102)—

"It is a nation, would I answer Plato, that hath no kind of traffike, no knowledge of Letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no vse of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle; no respect of kinned, but common, no apparell but naturall, no manuring of lands, no vse of wine, corne, or mettle. The very words that import lying, falsehood, treason, dissimulation, covetousness, envie, detraction, and pardon, were never heard of amongst them."

As there is a copy of this book in the British Museum with Shakespeare's name on the flyleaf, it is almost certain Shakespeare had read this passage.

158. "Bourn," not in the modern sense of "goal" or "destination," but meaning "a boundary." This is generally the sense in which Shakespeare uses the word. Cf. *Winter's Tale*, I. ii. 134—"One that fixes no *bound* 'twixt his and mine."
155. "Without sweat or endeavour." In Elizabethan English this word always contained the idea of really *hard* work.  
Cotgrave's Fr. Dict. has *S'efforcer*—to *endeavour*, labour, *efforce* himself, to strive with might and main, to use his (utmost) strength, apply (all) his vigour, employ his (whole) power.
166. "engine" = engine of war.  
Cf. *Troilus and Cressida*, I. iii. 208—"the ram that batters down the wall, they place before his hand that made the *engine*." In *King Lear*, the word is used of an instrument of torture; in *Othello*, of cannons; in *Titus Andronicus* the "fatal *engine*" is the Trojan horse. The word really means "any contrivance," and Shakespeare even uses it of a rope ladder.
169. "Of it own kind." In A.S. the possessive masculine and neuter was *his*. In later English both "his" and "hit" (it) became used for the neuter. *Its* did not come into use until the latter half of the 17th century, and in some provincial dialects "it" is still used for "its."
169. "foison" = "plenty." (See *Glossary*.)
174. The Golden Age, described by Greek and Latin poets as an age of innocence, happiness, and all the creature comforts of life.
174. "save his Majesty" = God save his majesty! Of course ironical: for the omission of God, cf. III. ii. 118, "Save our graces!"
177. "thou dost talk nothing to me" = "nonsense." Cf. *Merchant of Venice*, I. i. 114. "Gratiano speaks an infinite deal of *nothing* more than any man in all Venice."
180. "sensible and nimble lungs" *Sensible*, as generally in Shakespeare = "sensitive," and *nimble* = "quick," "ready."
181. "they always use to laugh;" i.e. are accustomed. Cf. 2nd Part of *Henry IV.*, V. ii. 114—"The unstain'd sword that you have used to bear."
187. "An it had not fallen flat long." Both *and* and *an* are frequent for "if" in Elizabethan English. For *flat-long*, in this sense of flat side downwards, we should probably now say "flatwise," although we have "head-long," "sidelong," &c.  
Spenser has the form *flatling* as an adverb in this same sense, *Faerie Queen* V. v. 18—"Tho' with her sword on him she *flatling* strooke."
188. "mettle," and "metal" and "mettal," are all the same word, and are used indiscriminately by Shakespeare.
189. "You would lift the moon out of her sphere." *Sphere* here,

as often in Shakespeare, means "course," "path," "orbit."

Our use of *sphere* in the phrases, "*sphere* of influence," "*beyond my sphere*," very nearly approaches the same sense. Cf. *Midsummer Night's Dream*, II. i. 153—  
"And certain stars shot madly from their *spheres*."

189. "if she *would* continue in it," i.e. if she *should*, which we always use in conditional sentences.

For this use of *would* cf. V. i. 229-230, "If I did think, sir, I were well awake, I'd strive to tell you. Abbott thinks that in such cases "*would*" is not really for "*should*," but is equivalent to "*were willing to*" or "*wish to*" or "*should like to*" or "*require to*."

191. "go a bat-fowling." Cf. our phrase, "a-hunting I will go." This is the same *a* that is seen in "*abed*," "*aboard*," "*afoot*," etc., and is a form of "*on*." "*Bat-fowling*" is only used here by Shakespeare, and signifies catching birds by night.

Mr. Wright quotes Gervase Markham's "*Hunger's Prevention*" (1621), pp. 98-100, "For the manner of Bat-fowling it may be vsed either with Nettes or without Nettes: If you vse it without Nettes (which, indeed, is the most common of the two) you shall then proceede in this manner. First, there shall be one to cary the Cresset of fire (as was shewed for the Lowbell), then a certain number, as two, three, or foure (according to the

greatnesse of your company), and these shall have poales bound with dry round wispes of hay, straw, or such like stuffe, or else bound with pieces of Linkes, or Hurdes, dipt in Pitch, Rosen, Grease, or any such like matter that will blaze."

"Then another company shall be armed with long poales, very rough and bushy at the vpper endes, of which the Willow, Byrche, or long Hazell are best, but indeed according as the country will afford, so you must be content to take."

"Thus being prepared and comming into the Bushy, or rough ground where the haunts of Birds are, you shall then first kindle some of your fiers (fires) as halfe, or a third part, according as your prouision is, and then with your other bushy and rough poales you shall beat the Bushes, Trees, and haunts of the Birds, to enforce them to rise, which done you shall see the Birds which are raysted, to flye and play about the lights and flames of the fier, for it is their nature through their amazednesse, and affright at the strangenes of the light and the extreame darknesse round about it, not to depart from it, but as it were almost to scorch their wings in the same; so that those who have the rough bushye poales, may (at their pleasures) beat them down with the same, and so take them. Thus you may spend as much of the night as is darke, for longer is not convenient; and doubtlesse you shall finde much pastime,

and take great store of birds, and in this you shall observe all the observations formerly treated of in the Lowbell; especially that of silence, until your lights be kindled, but then you may use your pleasure, for the noise and the light when they are heard and seen a farre of (afar off), they make the birds sit the faster and surer."

192. "good, my lord." The transposition here is not for emphasis, but the "my lord" is regarded, as it were, as a single word, and therefore has the adjective prefixed to it as a whole.

*Cf. Richard II., I. i. 184, "Dear, my liege."*

194. "laugh me asleep." A pregnant or proleptic construction for "to sleep." *Cf. 2nd Part of Henry IV., II. iv. 211, "Rock me asleep."*

200. "Do not omit the heavy offer of it." An example of what the grammarians call "hypallage," or transference of epithet from the word to which it really belongs; the "offer" is not heavy, but "brings heaviness (i.e. drowsiness)." *Cf. II. ii. 11, "In my barefoot way,"* where it is not the "way" really that is barefoot.

213. "the occasion speaks thee," i.e. "proclaims thee." *Cf. Cymbeline, I. i. 24, "You speak him far,"* i.e. say a good deal for him.

222. "wink'st" = closest thy eyes. This is the most frequent meaning of the word in Shakespeare. *Cf. Two Gentlemen of Verona, I. ii. 139, "I see things too, although you*

judge I wink." In *King John, II. i. 215* we have, "Your winking gates" in the sense of "closed," and in line 292 of this scene we have,

"Whiles you, doing thus,  
To the perpetual wink for aye  
might put  
This ancient morsel,"

i.e. close his eyes in death.

223. "Whiles" = while or whilst. *Cf. I. ii. 344 and Grammatical Notes.*

225. "you Must be so too, if heed me." An elliptical expression. The sense requires us to supply something like "you will" or "you intend to" after *if*. *Cf. I. ii. 399-400, and I. ii. 447-8.*

227. "I am standing water," i.e. as the next line shows, neither flowing nor ebbing, hence with no impetus in either direction, and so can easily be moved in either. *Cf. Twelfth Night, I. v. 168, "Tis with him in standing water, between boy and man."*

232. "Ebbing men," i.e. drifting, declining in power. Shakespeare also uses *ebb'd* in this sense. *Antony and Cleopatra, I. iii. 43.*

"And the *ebb'd* man, ne'er loved  
till ne'er worth love,  
Comes dear'd by being lack'd."

And in *Winter's Tale, V. i. 102*, we have "(your verse) is shrewdly *ebb'd*."

235. "The setting of thine eye and cheek proclaim." The idea being plural—the setting of thine eye and the setting of thy cheek—the verb is made



plural in agreement with the sense, rather than singular in agreement with the grammatical subject.

236. "A matter:" in the sense of some *great* matter, something of *weight* (weight being the universal characteristic of matter).

*Cf. Winter's Tale*, IV. iv. 874, "There may be *matter* in it." We still use the verb "to matter" with this idea. "It does not *matter*" = it is not of any importance.

237. "Which throes thee," tortures or pains. Not elsewhere used as a verb by Shakespeare.

"When he is earth'd," *i.e.* buried. Not elsewhere used as a verb by Shakespeare. But, curiously enough, we still have the verb "unearth," which is not found in Shakespeare.

240. "only Professes to persuade." He makes the art of persuasion his sole profession or business.

For this use of *profess* *cf. As You Like It*, III. ii. 425, "I *profess* curing it (*i.e.* love) by counsel." Instead of the verb *profess*, in this sense, we now use one of the phrases "to follow the profession of" or "to be a professor of."

For the transposition of *only*, *cf. Measure for Measure*, III. ii. 237, "Novelty is *only* in request" (*i.e.* "only novelty").

- 248-9. "Ambition cannot pierce a wink beyond,

But doubt discovery there."

Johnson paraphrases "This is the utmost extent of the prospect of ambition, the

point where the eye can pass no further, but where objects lose their distinctness, so that what is there discovered is faint, obscure, and doubtful."

For *wink* in this sense of "the smallest interval of time or space," *cf. Winter's Tale*, V. ii. 119, "Every *wink* of an eye some new grace will be born."

Before *but* we must supply "cannot" from the preceding line, unless we should read "doubts." Or we might supply "that it" between "but" and "doubt."

*Discovery*, the abstract noun for the concrete "what is discovered."

253. "Ten leagues beyond man's life," *i.e.* "beyond where men live." It is Antonio's cue to exaggerate the out-of-the-way-ness of Tunis.

253. "she that from Naples Can have no note." Note, here may mean either "letter" or "information." Shakespeare uses the word elsewhere in both senses. As the sun is mentioned in the next line as the "post," *i.e.* the letter-carrier, the first explanation seems the more likely, though most commentators take it the other way.

257. "She that from whom We all were sea-swallow'd," *i.e.* She, in coming from whom, etc.

The "that" is redundant, but arises probably from the three previous "she that's," as if Shakespeare had been about to write "She that we left, To all be sea-swallow'd," or some such words. *From* = in our journey from whose wedding. This is the

interpretation usually given. Another possible one suggests itself to me, viz. to take "that" as a demonstrative pronoun in apposition with "she," and "from whom" in the sense of "owing to whom." The phrase will then mean "she, that one, owing to whom," etc.

With *sea-swallow'd*, cf. *sea-sorrow*, I. ii. 170; *sea-storm*, I. ii. 177.

264. "In yours and my discharge" = "is to be completed by you and me." We should say "in my discharge and yours," or "in your and my discharge." Similarly in III. iii. 93, we have, "And his and *mine* loved darling," the possessive pronoun being again used for the possessive adjective, and in conjunction with one. But "mine" and "thine" are very common in Shakespeare for "my" and "thy," and we still talk of "mine host," "mine honour."

265. "How shall that Claribel Measure us back to Naples?" i.e. "pass over us" (the cubits). Cf. Sonnet 50, iv., "Thus far the miles are *measured* from my friend"; and *Gentlemen of Verona*, II. vii. 10, "to *measure* kingdoms with his feeble steps."

273. "A chough of as deep chat," i.e. that could talk as profoundly. The *chatter* (as we call it now) of the jackdaw is not, of course, noted for its profundity.

276. "how does your content Tender your own good fortune?" i.e. "How do your inclinations (or desires) regard your good fortune?"

For *content* in this sense of "anything the attainment of which gives contentment," Cf. Sonnet 1 ii., "Within thine own bud buriest thy *content*;" and for *tender* in the sense of "regard," cf. *Henry VIII.*, II. iv. 116, "You *tender* more your person's honour than your high profession spiritual." This is a very common use of *tender* in Shakespeare. It may be of the same root as our adjective *tender* and the verb *tend*.

283. kibe; a chilblain, or sore on the heel.

Cf. *Merry Wives of Windsor*, I. iii. 35:—

"*Falstaff*: Well, sirs, I am almost out at heels.

*Pistol*: Why, then, let kibes ensue."

286. "candied be they." This may mean one of two things: either "sugared over" as pills are sugared to disguise their taste; this would make the consciences insensible to right and wrong; or more probably "congealed," and hence "hardened."

To *candy* originally meant to make *white* (either with sugar or hoar frost). For the first cf. *Hamlet*, III. ii. 65, "Let the *candied* tongue lick absurd pomp," and for the latter *Timon of Athens*, IV. iii. 225-6:—

"Will the cold brook *Candied* with ice, caudle thy morning taste?"

In *Antony and Cleopatra*, IV. xii. 22, Shakespeare coins the word *discandy* in the sense of to "thaw" or "melt."

287. "And melt ere they molest." Antonio means either "and it will be a long time before that happens," or, possibly, as Mr. Wright says, "frozen or melting they would be equally insensible." The first seems the simpler explanation.
293. "This ancient morsel." *Morsel*, like our "remnant," is used contemptuously. It is originally "a little piece bitten off" (Latin, *morsum* from *mordeo*), cf. *King John*, IV. iii. 143, "this *morsel* of dead royalty." We now use the word rather affectionately, as in "a dainty *morsel*."
295. "They'll take suggestion," i.e. "temptation." This is the usual meaning of the word in Shakespeare, cf. IV. i. 26: "The most opportune place, the strongest *suggestion* Our worse genius can, shall never melt Mine honour into lust."
302. rear = "raise." With one exception *rear* is always transitive in Shakespeare, cf. *Julius Caesar*, III. i. 90, "Casca, you are the first that *rears* your hand."
303. "To fall it," i.e. "let it fall," cf. V. i. 64:—  
"Mine eyes . . . Fall fellowly drops."  
Now always intransitive, and generally so in Shakespeare.
306. "to keep them living." Ariel is talking to himself.
313. sudden = swift, speedy, quick. Cf. *Julius Caesar*, III. i. 19, "Casca, be *sudden*, for we fear prevention." We only apply the word now to *things*, and generally with the added idea of unexpectedness.
315. "Why are you drawn?" i.e. "Why have you your swords drawn?" Are rather than "have," as denoting a state not an action. (See *Grammatical Notes*). For *drawn*, cf. *Midsummer Night's Dream*, III. ii. 402, "Here, villain; *drawn* and ready."
317. "securing your repose," i.e. making safe, guarding. Cf. *Hamlet*, I. v. 113, "Heaven *secure* him."
326. "I shook you." There is only one other passage in Shakespeare where we find *shaked* in the preterite for "shook." First Part *Henry IV.*, III. i. 17:—  
"The frame and huge foundation of the earth  
*Shaked* like a coward."  
As a participle it occurs three times, and we find also *love-shaked*, *unshaked*, and *wind-shaked*.
328. "That's verily" = true, adverb for adjective, cf. I. ii. 226, "Safely in harbour," for safe (but see *Note*).  
In *Coriolanus*, IV. i. 53, we have, "That's *worthily*," and in *Titus Andronicus*, IV. iv. 76, "That Lucius' banishment was *wrongfully*."

## SCENE II.

3. "By inch-meal," i.e. "inch by inch," cf. our "piece-meal" = "piece by piece," or "bit by bit." *Meal* is from A.S. *mælum*, the dative of *mæl* = a part. Shakespeare also has "limb-meal."
6. "Nor lead me, like a firebrand, in the dark, Out of my way." The context seems to require us to take *firebrand* here to mean "will o' the wisp,"

but it is not elsewhere in Shakespeare used in this sense. It might, however, mean a torch such as was used by the bat-fowlers to entrap birds at night, cf. II. i. 178.

9. "like apes that mow and chatter." *Mow* is "to make faces." It is only once elsewhere used by Shakespeare as a verb. *King Lear*, IV. i. 64, "Flibbertigibbet prince of *mopping* (i.e. grimacing) and *mowing*." In Act IV. i. 47, we have these two words again as nouns:—  
"Each one, tripping on his toe,  
Will be here with *mop* and *mow*."
10. "like hedgehogs which." Abbott says that *which* is used rather than "that" where more emphasis is required; in the preceding line we have "that."
11. "in my barefoot way." An example of hypallage, cf. II. i. 200, "the *heavy* offer." (See Note on III. i. 62.)
12. "Sometime am I all wound" = "encircled." We still say "wound round with."
13. "Mind": for *mind* in this sense of "notice," "observe," cf. *Taming of the Shrew*, I. i. 254, "My lord, you nod; you do not *mind* the play." We still say rather colloquially, "don't *mind* him," in the sense of "don't take any notice of him," but this means "don't pay any regard to him," not "don't see him."
21. "bombard." A large vessel, generally of leather, for holding liquor. Cf. First Part *Henry IV.*, II. iv. 497, where the prince calls Falstaff

"That swollen parcel of dropsies, that huge bombard of sack." The word also meant a piece of artillery, which meaning survives in the verb "to bombard."

28. poor-John. This is said to be hake salted and dried. The word occurs again in *Romeo and Juliet*, I. i. 37, "'Tis well thou art not fish: if thou hadst, thou hadst been *Poor-John*." The pike, another coarse fish, is to this day called "Jack."
29. "and had (I) but this fish painted." Steevens says, "To exhibit fishes, either real or imaginary, was very common about the time of our author. So in *Maine's Comedy of the City Match*:—  
[*Enter Bright, etc., hanging out the picture of a strange fish.*]  
"This is the fifth fish now  
That he hath shewn thus."  
And we are all familiar with the brightly-coloured fish (generally a mackerel) of the pavement artist of the present day.
31. "there would this monster make a man," i.e. "make a man's fortune." We now use *be the making of* in the same sense, and talk of a "*made* man," and especially of a "*self-made* man" in the sense of one who has made his own fortune. The word *make* is several times used by Shakespeare in this sense, much the best example being First Part *Henry IV.*, II. ii. 60, "There's enough to *make* us all"; and in *Othello*, V. i. 4, we have the oft-quoted phrase—"It *makes* us or it mars us."

33. "they will not give a doit." A Dutch coin (duit) equivalent to one eightieth of a shilling.

Mr. Wright and other commentators quote a notable parallel passage to this from *Antony and Cleopatra*, Act IV., scene xii., line 37—

"Vanish, or I shall give thee thy deserving,  
And blemish Caesar's triumph.  
Let him take thee,  
And hoist thee up to the shouting plebeians:  
Follow his chariot, like the greatest spot  
Of all thy sex: most monster-like, be shown  
For poorest diminutives, for *doits*."

But here, it must be remarked, that the old editions read *dolls*, which is very probably the correct reading.

34. "they will lay out ten to see a dead Indian." Steevens tells us that, "In the year 1577 was entered on the books of the Stationers' Company 'A description of the portraiture and shape of those strange kind of people which the worthy Mr. Martin Fourboshier brought into England in A°. 1576.'"

It is quite probable that Shakespeare does refer to these Indians who were brought to England by Sir Martin Frobisher.

38. "that hath lately suffered by a thunderbolt." The commentators follow one another in taking *suffered* here to mean "*suffered death*," and compare "*suffered under Pontius Pilate*" in the Apostle's Creed, and in the Nicene Creed, "he *suffered* and was buried." But in none of these cases is it

necessary to take *suffered* in any other sense than "underwent suffering."

In the present passage it may be regarded as a euphemism, even if Trinculo did think Caliban dead: we must remember that Trinculo was a jester.

41. "gaberdine," a coarse frock or loose upper garment (Spanish, *gabardina*, a coarse frock); now generally spelt *gabardine*. Cf. *Merchant of Venice*, I. iii. 100, Shylock says—"You . . . spit upon my Jewish *gaberdine*."

42. "acquaints a man with," *i.e.* "makes a man acquainted with."

We only now use the verb in the passive in this sense except when quoting this phrase, which has become proverbial.

43. "I will here shroud," *i.e.* take shelter. Not elsewhere used *intransitively* by Shakespeare.

But for the meaning of the word cf. *Love's Labour Lost*, IV. iii. 137—"I have been closely *shrouded* in this bush"; and more figuratively Third Part of *Henry VI.*, III. i. 1.—"to *shroud* yourselves from enemies."

*Shrouds* originally meant "clothes," hence "coverings;" thus the verb got the idea of sheltering or protecting. The noun *shroud* is now almost confined to the meaning of a winding sheet for a dead body, and the plural *shrouds* is the nautical term for a set of ropes extending from the head of a mast to the sides of a ship to support the mast.



49. "the swabber" is the man who cleans the deck of a ship with a swab, or mop. Both the noun and the verb *swab* are in common use to-day. They are probably connected with "sweep."

51. "Moll" is a diminutive of Mary, like the more modern Molly or Mollie.

61. "scaped;" is here and in line 126 for "escaped," which we have in line 128; and in line 135 we have "escapedst."

62. "afeard now of your four legs." Shakespeare uses the forms *afeard* and *afraid* indifferently.

Your is probably (though not certainly) used here in its indefinite and colloquial sense, i.e. not referring to the person addressed, but to what is familiar to all. Cf. *Midsummer Night's Dream*, III i. 33—"There is not a more fearful wild-fowl than your lion." Shakespeare is fond of this use of *your*.

63. "As proper a man," i.e. handsome. Frequently used by Shakespeare in this sense. Cf. *Julius Caesar*, I. i. 28—"As proper men as ever trod upon neat's-leather."

66. "at nostrils." For similar omissions of the definite article see Grammatical Notes.

But the first folio reads *at' nostrils*, where the apostrophe is instead of the article. However, we have in Shakespeare the following: *Troilus and Cressida*, V. v. 36—"foams at mouth," *Merchant of Venice*, II. v. 41—"look out at window," and many similar instances

72. "If I can recover him." Both here and in lines 80 and 100 this word is used transitively in the sense of "restore."

The original meaning of the word is to "cover again," which was nearly equivalent "to make new again," and from that it easily passed into the meaning of "restore to health." A man now, after getting well of an illness, often says, "I feel a new man."

Our modern use of the word in the intransitive sense of "to get better," is probably a reflexive use with the reflexive pronoun dropped. Shakespeare also uses the word in this sense. We now use the word transitively in the sense of "to regain possession of."

74. neat's leather. *Neat* (A.S. *neat*) = cattle of the bovine genus. Cf. note line 56, and *Winter's Tale*, I. ii. 125—

"And yet the steer, the heifer and the calf  
Are all call'd neat."

We still talk of "neat's foot oil" and of "neatherds" (cowkeepers).

77. "talk after the wisest," i.e. "in the wisest fashion," adjective for adjective noun.

79. "Afore" = "before." The *a* is the same "a" (=on) which we see in *abed*, *aboard*, &c.

The A.S. was *an* for "on." The word is still used in provincial dialect, and is frequently used by Shakespeare. Cf. IV. i. 7—"Here *afore* heaven, I ratify this my rich gift."

81. "I will not take too much for him." As the next line shews, this is ironical. We still use the rather slang expressions, *Not much!* *not half!* in a similar way, i.e. *not much* (or *half*) but "a great deal more than much (or half)."
83. "soundly" = "thoroughly." We still talk of thrashing a person *soundly*," and "giving a *sound* thrashing," cf. line 96, and IV. i. 263—"Let them be hunted *soundly*."
86. "I know it by thy trembling." As Steevens says, "This *tremor* is always represented as the effect of being possessed by the devil." Cf. *Comedy of Errors*, IV. iv. 54—"Mark how he *trembles* in his ecstasy!"
87. "Come on your ways." *Ways* is perhaps the old genitive as in "sideways."
88. "here is that which will give language to you, cat." There is an old proverb that—"good liquor will make a *cat* speak."
- Mr. Wright quotes: "The Old and New Courtier" (Percy's Reliques):—"And old liquor able to make a *cat* speak and man dumb." We still call a woman "a *cat*" as a term of disparagement.
98. "His backward voice is to utter foul speeches." We still use the phrases "to talk behind a person's back," "to backbite" and "back-handed" in a bad sense.
100. "I will help his ague." *Help* in the sense of "heal" or "cure," is common in Shakespeare. Cf.

*Henry VI.*, Part II., II. i. 92—"Come, offer at my shrine, and I will *help* thee," where St. Alban is promising to cure the blind Simpcox.

101. "Come—Amen," i.e. "There! stop! you've had enough in that mouth."
106. "I have no long spoon." "A long spoon to eat with the devil" was, and is, proverbial. Cf. Chaucer's *Squier's Tale*, verse 10916—  
"Therefore behoveth him a  
full long *spoon*.  
That shall eat with a feind."  
and *Comedy of Errors*, IV. iii. 64—  
"Marry, he must have a *long*  
spoon that  
Must eat with the devil."
107. "If thou beest Stephano." For this form cf. line 110, and III. ii. 26—"if thou *beest* a good moon-calf." The form is common in Shakespeare, but is always preceded by "if," and is therefore presumably subjunctive. So Milton's *Paradise Lost*, I. 84—"If thou *beest* he."
112. "Thou art very Trinculo" = really Trinculo. We still say "the *very* man," "the *very* thing" in this sense.  
It really was originally equivalent to the adjective "veritable." In *As You Like It*, IV. i. 71, we even have—"What would you say to me now an I were your *very, very* Rosalind?"
116. "Is the storm overblown," i.e. "has the storm blown over." Cf. *Richard II.*, III. ii. 90—"This ague-fit of fear is *overblown*."

In *Macbeth*, III. iv. 3, "overcome" is similarly used for "come over" — "Can such things be and overcome us like a summer's cloud?" So in Second Part *Henry VI.*, II. i. 38, we have "overshine the earth" for "shine over or upon."

113. "moon-calf." This word is only used by Shakespeare in this play. It means a "deformed monstrosity," "an abortion."

*Cf. Holland's Pliny*, VII.

15. "A false conception called Mola i.e. a *moone calfe*, that is to say, a lump of flesh without shape, without life, and so hard withall, that uneth (i.e. scarcely) a knife will enter and pierce it either with edge or point."

121. "my stomach is not constant," i.e. "is not settled, is liable to vomit."

128. "a butt of sack." Sack is a white Spanish wine. There were many varieties of the wine. (*See Glossary*.)

148. "when time was" = "once upon a time," "a long time ago." *Cf. All's Well That Ends Well*, IV. iv. 5.

"Time was, I did him a desired office." And in a modern song we have, "Time was when love and I were first acquainted."

150. "thy dog and thy bush." *Cf. Quince's words in Midsummer Night's Dream*, V. i. 136—

"This man, with lantern, dog, and bush of thorn  
Presenteth Moonshine."

152. "kiss the book," a play on

words, he is to take an oath by kissing the book, i.e. taking a drink from the bottle.

155. "By this good light," only appears once elsewhere in Shakespeare as an oath, but by *this light* occurs frequently, and twice more in this play: line 137 below, and III. ii. 14. Shakespeare has also "by *this day* and *this light*" *Henry V.*, IV. viii. 56.

164. "he'll rob his bottle." This is generally taken to mean "steal from." But it may mean simply "steal." In *King John*, V. i. 41, we have, in speaking of the dead Arthur—

"the jewel of life  
By some damnd hand was  
robb'd and ta'en away."

where "robb'd" certainly means simply "stolen." We now, of course, only use rob in the sense of "steal from," either a person or place.

180. "where crabs grow," i.e. crab-apples, as nearly always in Shakespeare. *Cf. King Lear*, I. v. 16—"She's as like this as a crab is like an apple." Shakespeare only once uses the word in the sense of a crustaceous animal. *Hamlet II.*, ii. 206—"If like a crab you could go backward."

Our adjectives *crabby* and *crabbed* are derived from the fruit crab, and hence mean "sour" of disposition, as the fruit is sour of taste.

181. "And I with my long nails will dig the pig-nuts." That is "earth-nuts," which are bulbous roots and cannot be pulled up; they have to be dug up.

183. "the nimble marmoset," a species of small monkey. The word is now confined to the South American species, but existed in the language before the discovery of America.

185. "Young scamels from the rock." This word has not yet been satisfactorily explained, and is probably a transcribers' error for "seamels" or "seamews." Holt says that *scam* is a limpet and *scamel* probably a diminutive of this. On this, however, Steevens remarks: "I should suppose, at all events, a *bird* to have been design'd, as *young* and *old fish* are taken with equal facility; but *young birds* are more easily surprised than *old ones*. Besides Caliban had already proffered to *fish* for Trinculo. In Cavendish's second voyage, the sailors eat *young gulls* at the Isle of Penguins."

188. "we will inherit here." This word is frequently used by Shakespeare in the sense of "take possession," but absolutely only here and in *King Lear*, IV. vi. 128 "But (*i.e.* only) to the girdle do the gods *inherit*."

Elsewhere it is transitive (as now) in the sense of "have or take possession of." Cf. IV. i. 154, "Yea, all which it *inherit*." Shakespeare also uses the word in the modern sense of "possess by natural descent or right of succession," the original meaning of the word as shown by its derivation, Latin, *heres*, an heir.

199. "hey-day!" An exclamation of exultation. The

folios read "high-day," of which it is probably another form. We still say "in the hey-day of life," in the sense of "the high, frolicsome days of youth."

## ACT III.

## SCENE I.

1. "painful." Here, as is shewn by the next line, in the sense of "laborious," for which cf. *Love's Labour's Lost*, II. i. 23. "Till *painful* study shall out-wear three years." Similarly in I. ii. 242, "Thou dost give me *pains*;" "pains" means "tasks."

1-2. "their labour Delight in them sets off," *i.e.* delight in them acts as a set off to the labour they require." The words are transposed for greater emphasis. *Their* is an objective genitive.

For the idea, cf. *Macbeth*, II. iii. 55—"The *labour* we delight in physics pain."

2. "baseness," *i.e.* not "unworthy conduct," but "occupation suited to those of low station," "menial occupation." Cf. line 12 below and *Hamlet*, V. ii. 34—"I once did hold it a *baseness* to write fair."

3. "most poor matters Point to rich ends." This may be interpreted in two ways, either "the majority of poor matters," or more probably "the poorest matters," for which cf. II. ii. 153, "A *most poor* credulous monster," and line 21 "O *most dear* mistress." This form of the superlative of monosyllabic adjectives is probably for greater emphasis.

6. "The mistress which I serve."  
*Cf.* The Lord's Prayer, "Our father *which* art in heaven."

3. "Had ne'er like executor."  
*Executor*, in the sense of "one who carries out," is not found elsewhere in Shakespeare.

But in Barrow's (1630-1677) *Sermons*, vol. 1., ser. 12, we have:—"Would it not redound to the discredit of an earthly prince, to permit that the attendants on his person, the officers of his Court, the *executors* of his edicts should have the least injury offered them, should fare scantily or coarsely, should appear in a sordid garb?"

15. "Most busy least, when I do it." The first folio reads "lest," the others "least," but the two are the same in Shakespeare, and the folios generally read "least," even for the conjunction. Mr. Wright and most of the commentators regard this passage as "unquestionably corrupt."

But it appears (and possibly this is a new suggestion) capable of a simple explanation. Cannot *most busy least* be an extension of Shakespeare's use of double superlatives and transposition of adverbs, *i.e.* "least most busy?" It will then be equivalent to "furthest from most-busy." His thoughts are always "most-busy," *i.e.* "very busy;" but "least most busy," or as we should say, "least so," when he "does it," *i.e.* "when he is doing his labour." In other words,

his "labour keeps his thoughts to some degree from being busy."

The most usual way of taking the passage is that "he is most busy" (in his thoughts) when he is least busy (in doing his work). This, of course, is the converse of the explanation suggested, and is somewhat similar in general meaning, but demands the filling in of an ellipse too great even for Shakespeare.

Such emendations as the following have been proposed—perhaps unnecessarily:—

"Least busy when I do it."—

(*Pope.*)

"Most busie-leas, when I do it"

(*Theobald.*)

"Most busiest when idlest."—

(*Spedding.*)

"Most busied when I do it."—

(*Beesley.*)

And Mr. Wright says: "A very slight change would make a certain sense, 'Most busy left when I do it,' *i.e.* when I indulge these thoughts."

In any case the *sense* is perfectly clear, *viz.* that work prevents thought and thought prevents work.

After saying "When I do it," Ferdinand probably starts his work again (which he had been forgetting) so as to keep his thoughts "least most busy."

19. "When this burns 'Twill weep." The moisture that comes out of wood when burnt is poetically likened to tears.

21. "He's safe for these three hours," *i.e.* safe not to be here. We still use "safe," rather colloquially, in this sense.



31. "yours it is against." This may be explained in two ways, (1) yours (i.e. your good will) is against it (the work), or (2) less probably, "it" (the work) is against yours (i.e. your good will).

In either case there is an emphatic transposition of words, but the first way of taking the passage is more in consonance with the previous "my good will is to it."

31. "Poor worm" = creature. "Worm is not here used as a term of contempt but of commiseration. Cf. *King Lear*, IV. i. 35—

"I the last night's storm I such  
a fellow saw,  
Which made me think a man a  
worm."

where a beggar is referred to.

The generally quoted passage as a parallel to this, *Pericles*, I. i. 102—"and the poor worm doth die for it," seems insufficient to bring out the full meaning of the word, as it is a "mole" that is referred to, and many people would regard a "mole" as a sort of *worm* in the ordinary sense of the word. And in Tyndale's Bible, Acts xxviii. 3-4, a viper is referred to as "*the worm*." In *The Merry Wives of Windsor*, V. v. 87—"Vile worm, thou wast o'erlooked even in thy birth," the word is used as a term of contempt.

31. "thou art infected," i.e. smitten with love (as if with a plague).

32. "This visitation shows it." This word, as always in Shakespeare, means simply "visit" (which is not found as a noun in Shakespeare). The visit is, of course, the secret one of Miranda to Ferdinand.

Such words as *infected* and *visitation* may have been used as being familiar at a time when the plague was common. People attacked by the plague were said to be *visited*.

32. "wearily." For this use of adverb for adjective, cf. II. i. 314, "That's *verily*" (= true).

37. "Admired Miranda," i.e. admirable Miranda. *Miranda*, the feminine of the Latin gerundive, means "meet to be admired," i.e. "admirable." Ferdinand's thought is, "How appropriate a name!"

For the participle as a gerundive, cf. *Antony and Cleopatra*, II. ii. 121, "Admired Octavia," and in *Julius Caesar*, III. i. 63, "The skies are painted with *unnumbered* sparks," i.e. "innumerable."

38. "the top of admiration," i.e. the highest point to which admiration can go. Cf. *King John*, IV. iii. 45, "This is the very *top*, the height, the crest . . . of murder's arms."

- 42-3. "for several virtues Have I liked several women." *Several* here, as often in Shakespeare, means "separate," i.e. one for one virtue (or set of virtues), another for another, and so on.

Compare *Merry Wives of*

*Windsor*, III. v. 110, "I suffered the pangs of three several deaths."

In legal documents we still use the phrase "jointly and severally" in the sense of "jointly and separately." In V. i. 282, "With strange and several noises," the word is probably used in its ordinary sense of "more than one."

16. "put it to the foil." This may mean "put it to rout," "defeated it." For this sense cf. First Part of *Henry VI.*, III. iii. 11, "One sudden foil shall never breed mistrust." Or it may mean "put it in the background," as the foil (although it sets a jewel off) is still the background and always the inferior of the jewel. In this sense cf. *King Richard II.*, I. iii. 266—

"The sullen passage of thy weary steps  
Esteem a foil, wherein thou art to set  
The precious jewel of thy home-return."

Gaunt is bidding Bolingbroke put his banishment into the background in his thoughts, and only think of the sweet home-coming.

Observe that in the first sense *foil* is derived from Old French *fouler*, to trample under foot, whereas in the second it is from the Latin *folium*, a leaf. Although it is usually taken in the first way, the second really seems to give much better sense, for the idea is that Ferdinand found the ladies' "defects" invariably shone out more clearly than their "graces." So that the latter merely served as a foil

52-3. "how features are abroad, I am skillless of," i.e. I am unacquainted with what men are like elsewhere.

*Feature* in Shakespeare's time meant form, shape of the body generally. Cf. *Richard III.*, I. i. 19, where Richard of Gloster, referring to his "deformity," says he is "Cheated of *feature* by dissembling nature," and Shakespeare also uses "*featured*" in the sense of "shaped."

*Abroad* is common in Shakespeare in the sense of "opposed to any habitation." Here it means "outside the island."

In V. i. 166 we have—

"This cell's my court; here have I few attendants

And subjects none *abroad*," (i.e. out of it). And we are all familiar in modern times with the verse—

"Whene'er I take my walks *abroad*,  
How many poor I see,"

i.e. out of doors.

For *skillless* (or *skill-less*) in the sense of "ignorant" cf. *Twelfth Night*, III. iii. 9, "Being *skillless* in these parts," i.e. unacquainted with this country.

For the *of* after *skillless* cf. the use of the Latin *peritus* (= skilled) and *imperitus* (= unskilled) which were followed by the *genitive*.

57. "to like of." There are ten passages in Shakespeare where *like* is followed by this redundant *of*, e.g. *Love's Labour's Lost*, I. i. 107, "I *like of* each thing that in season grows." The "*of*" may be explained by expanding "to like" into "to have a liking."

We still say, as also did Shakespeare, "despair of" and "accept of."

62. "This wooden slavery," i.e. "this slavery of carrying wood." For this use of the adjective cf. Sonnet 2, xi., "Make my old excuse," i.e. my excuse of being old, and Henry V., IV. i. 287, "Distressful bread," for "the bread of distress or poverty."

These are all examples of hypallage or transference of epithets from the word to which they strictly belong to some other word closely connected. So in II. ii. 11 we have "Lie tumbling in my barefoot way."

63. "than to suffer The flesh-fly blow my mouth." If "suffer" is dependent on "would," then *to* is redundant, as often in Shakespeare; but it may be dependent on "endure."

Perhaps to the presence of this *to* before "suffer" (though we omit it after "let") is due the absence of "to" before "blow," for which compare I. ii. 293-4, "that made gape the pine."

We still use *blow* in this sense of "befoul" when we speak of "fly-blown meat."

70. "if hollowly, invert . . . to mischief." For *hollowly* in this sense of "insincerely," cf. *Measure for Measure*, II. iii. 23—

"And try your penitence, if it be  
sound  
Or *hollowly* put on."

And to-day we use *hollow* in the sense of "insincere"

when we speak of "a hollow pretext." Shakespeare has also "*hollow* falsehood," "the most *hollow* lover," and "*hollow*-hearted."

For *invert* in this sense of "pervert" cf. *Troilus and Cressida*, V. ii. 122—

"An esperance so obstinately  
strong  
That doth *invert* the attest of  
eyes and ears."

These are the only two passages in which Shakespeare uses the word *invert* at all.

71. "What best is boded me." *Bode* is common in Shakespeare, but he never uses the more modern "forebode."

72. "Beyond all limit of what else i' the world." *What* is used here like the Latin *quid* in the sense of "anything." We use "whatever" somewhat similarly. And Shakespeare's "What You Will" is practically equivalent to "Anything you will," being perhaps an abbreviation for "Call it whatever you will." In Third Part of *Henry VI.*, III. i. 51, we have—

"And, in conclusion, wins the  
king from her  
With promise of his sister, and  
what else."

74. "Fair encounter." In Shakespeare the word *encounter* is of neutral meaning and simply = "meeting," whether friendly or unfriendly. It is now generally used of "unfriendly meetings."

77. "At mine unworthiness that dare not offer." For *dare* as the third person singular cf. III. ii. 55, "But this thing *dare* not," and a better

example still, *Measure for Measure*, V. i. 316-8—

"the duke *dare*  
No more stretch this finger of  
mine than he  
*Dare* rack his own."

In fact, *dare* is almost as common in Shakespeare as "*dares*" in the third person. And in ordinary conversation to-day, "*dare*" is even commoner than "*dares*," except when followed by "to" or in the sense of "challenge," and in the latter sense Shakespeare also always uses "*dares*."

Hence it is entirely unnecessary to say, as most commentators do, that the antecedent to "that" is "I," to be supplied from the word "mine." Besides the idea of his *unworthiness* not daring to offer what he desires to give, is much more poetical.

79. "What I shall die to want," i.e. "through or for wanting," the infinitive for the gerund cf. *As You Like It*, V. ii. 109, "Why blame you me to love you?" = "for loving."

- 88-9. "With a heart as willing As bondage e'er of freedom." We do not (nor does Shakespeare anywhere else) say "willing of," though we say "desirous of," "wishful of."

But in Latin such adjectives as *cupidus* and *avidus* were followed by the genitive. There is really a mingling of the two ideas, "a *willing* heart" and "bondage *wishful* of freedom."

93. "Who are surprised withal." The folios read "with all." *Withal* is Theobald's reading, and the passage with this

reading means, "they are not only glad, but surprised as well with it" (whereas I, of course, am not surprised)

94. "I'll to my book," i.e. my book of magic, as in III. ii. 100, 103, "Having first seized his books." "Remember first to possess his books: for without them He's but a sot," and V. i. 57, "I'll drown my book" (as a sign that I have done with magic).

96. "Much business appertaining," i.e. "that belongs to the matter in hand."

We do not now (nor does Shakespeare elsewhere) use this adjective absolutely, but use the word as a participle followed by "to."

## SCENE II.

3. "therefore, bear up and board 'em." A nautical metaphor equivalent here to "head this way and attack the bottle." For *bear up* in this sense cf. *Othello*, I. iii. 8, "A Turkish fleet and bearing up to Cyprus."

3. "Servant-monster." Theobald points out that Ben Jonson refers to this passage in his *Induction to Bartholomew Fair* (1614), "If there be never a *servant monster* in the fair, who can help it, he says, nor a nest of antiques? he is loth to make nature afraid in his plays, like those that begat tales, *tempests*, and such like drolleries?"

10. "thy eyes are almost set in thy head," i.e. fixed, with the vacant stare of the drunkard, for which cf. *Twelfth Night*, V. i. 205, "O, he's drunk, Sir Toby, an hour ago: his

eyes were set at eight i' the morning." In the next line Trinculo plays upon the word: "Where should they be set else?" i.e. "placed."

There may be a reference to the story told by Rowe of a whale thrown ashore near Ramsgate, "a monstrous fish, but not so monstrous as some reported—for his eyes were in his head and not in his back."

12. "if they were set in his tail." An old saying with regard to an egotistical man is, "He has as many I's in his speech as a peacock in its tail;" a play, of course, on "I's" and "eyes." There may possibly be a reference here to the peacock, which is a "brave" (i.e. handsome) bird.

18. "thou shalt be . . . my standard." Only here used by Shakespeare in this sense of "standard-bearer."

But we (though Shakespeare does not) use "ensign" to-day in the two senses of "standard" and "commissioned officer of the lowest rank in a company of infantry, the senior of whom carried the regimental colours." Shakespeare also has "trumpet" for "trumpeter."

20. "if you list" = like. This word is probably impersonal, and "you" the dative, as in Latin *si tibi placet*, and French *s'il vous plaît*. For the form *list* occurs with all persons of the pronoun, e.g. III. ii. 142, "take 't as thou list," and *Merry Wives of Windsor*, II. ii. 124, "go to 'ed when she list."

There are only two passages in Shakespeare where the word is inflected. *Venus and Adonis*, 564, "While she takes all she can, not all she listeth," and First Part *Henry VI.*, "Conquers as she lists." In *St. John* iii. 8 we have "The wind bloweth where it listeth." But "it listeth" may still be regarded as impersonal for "it listeth it."

20. "he's no standard," i.e. "he's no *stander*," he's too drunk to stand. A play on the word "standard."

25. "speak once in thy life." For once in this sense of "for once," as an emphatic expletive with an imperative, cf. *Merry Wives of Windsor*, III. iv. 103,

"I pray thee, once to-night give  
My sweet Nan this ring."

And *Midsummer Night's Dream*, III. ii. 68, "O, once tell true, tell true, even for my sake."

30. "I am in case to justle," i.e. "in the condition for justling," or "ready to justle." This is the only passage where Shakespeare uses *in case to*, though he frequently uses the noun "case" in the sense of "condition." We now always say "jostle," which form is not found in Shakespeare.

31. "deboshed" = debauched. Always spelt *deboshed* (as it was then pronounced) in Shakespeare. Cf. *King Lear*, I. iv. 263, "Men so disordered, so *deboshed* and bold."

31. "a coward that hath drunk." "Hath" for "has," as Trinculo is somewhat drunk.



32. "Such a natural," i.e. idiot.

Cf. *Romeo and Juliet*, II. iv. 96—"A great *natural*, that runs lolling up and down to hide his bauble in a hole."

To-day, in music, a *natural* is opposed to a *sharp*, the latter word also being used colloquially and in a bad sense for "one who has all his wits about him."

In Blackstone's Commentaries (1765-9) we have—"An idiot, or *natural* fool, is one that hath had no understanding from his nativity; and therefore is by law presumed never likely to attain to any."

58. "I will supplant some of your teeth," i.e. "knock out." But Stephano uses the "lofty language of the drunkard." Besides, he now thinks himself "king."

61. "Mum, then," i.e. silence, hush. We still say colloquially, "*Mum's* the word," meaning "Say nothing!" It is probably onomatopoeic in origin. Skinner says that it is an interjection indicating silence, because while we pronounce this word we draw the upper to the lower lip and shut the mouth.

69. "Canst thou bring me to the party?" *Party* in the sense of "the person talked about or concerned," is still common in colloquial English.

It is frequently thus used by Shakespeare.

Cf. *Antony and Cleopatra*, V. ii. 246, "I would not be the *party* that should desire you to touch him."

71. "Where thou may'st knock a nail into his head." For this elementary idea we may compare what Jael did to Sisera (*Judges* iv. 21), without implying necessarily that Shakespeare had any thought of that passage in his mind.

73. "What a pied ninny's this! Thou scurvy patch!" Johnson says, "This line should certainly be given to Stephano. *Py'd Ninny* alludes to the striped coat worn by fools, of which Caliban could have no knowledge." But surely Caliban had the knowledge of his own eyes; he could see the motley dress, and *ninny* only meant "fool" in the ordinary sense, not necessarily "jester" as Johnson means. For *patch* in this sense of "fool," cf. *Comedy of Errors*, III. i. 32, "Mome, malt-horse, capon, coxcomb, idiot, *patch*!"

Douce, however, says that several fools (i.e. jesters), in the sixteenth century, bore the nickname of *Patch*. Still, this only serves to emphasize the fact that a "patch" was an *ordinary* fool, and that therefore the name was naturally given as a proper name to a *professional* fool.

77. the quick freshes, i.e. "the living springs of fresh water." The only example of the word "freshes" in Shakespeare.

But in Hackluyt's "*Voyages*," Vol. III. p. 673, we find—"The most forcible windes make the greatest flood-tides, whereby the *freshes*, when they take their ordinarie course of ebbe, doe

grow strong and swift, setting directly off to sea against the wind."

Milton's *Paradise Regained*, Book II., has the form "*freshet*"—

"All fish from sea or shore,  
*Freshet*, or purling brook, of  
shell or fin."

81. (I'll) "make a stock-fish of thee." *Stock-fish* was dried cod-fish or ling, without salt, and it was the custom (as is now often done with beef-steak to make it tender) to beat it before cooking.

Under "*Carillon*" in Cotgrave's French Dictionary we find, "Ie te froteray a double carrillon." "I will beat thee like a *stock-fish*, I will swinge thee while I may stand over thee."

91. "A murrain on your monster." *Murrain* in Shakespeare's time, as now, meant "an infectious disease among cattle," and therefore was a proper curse to invoke on *your monster*.

101. "paunch him with a stake," i.e. "disembowel," "run him through the paunch."

A verb coined from the noun *paunch*; the verb only occurs here in Shakespeare, the noun three times.

108. "Remember First to possess his books." *Possess* is often used by Shakespeare in the sense of "get possession of." Now the word is used only in the sense of "to have possession of." But we still say "to possess one-self of" in the sense of "get possession of."

106. "Burn but his books." *But* is cleverly used here in a double sense, and must be joined both with "burn" and with "his books." "*Only manage* to burn his books, and burn *nothing* but his books."

108. "Which, when he has a house, he'll deck withal." The construction of this complex sentence is loose but colloquial. It = "which he will deck (his house) withal, when he has a house."

*Which* is, in vulgar conversation, very loosely used to-day, e.g. *Which*, her name is Mrs. Harris" (*Dickens*). It may be regarded as an accusative of respect = "as to which"; the Latin relative was similarly used.

109. "And that most deeply to consider is." *That* is not, as most annotators take it, for "*that which*," but must be taken closely with "to consider," which is a gerundive. The phrase then = that to-be-considered most deeply.

111. "I never saw a woman, But only Sycorax, my dam and she." There are eight or nine examples in Shakespeare of *she* for "her," e.g. *Winter's Tale*, II. iii. 6, "but *she* I can hook to me," and *Romeo and Juliet*, I. ii. 14, "The earth hath swallowed all my hopes but *she*."

129. "will you troll the catch?" To *troll* (not elsewhere used by Shakespeare) is "to move circularly or volubly," and hence "to sing or take up in succession."

*Cf.* Beaumont and Fletcher's *Philaster*, Act V., "I'll have you chronicled, and chronicled, and cut and chronicled, and all to be prais'd and sung in sonnets, and bath'd in new brave ballads, that all tongues shall *troule* you in *Saecula Saeculorum*, my kind can-carriers."

And Milton's *Paradise Lost*, xi. 620—"To dress, and *troll* the tongue, and roll the eye."

The angler to-day *trolls* for pike by letting a long length of line out from his revolving reel.

A "*catch*" is a song, the parts of which are "caught" up in succession by different singers.

*Cf.* *Twelfth Night*, II. iii. 65, "Let our *catch* be 'Thou knave,'" and further on, line 100, "We did keep time, sir, in our *catches*." The *catches* here referred to were sung by Sir Toby, Sir Andrew (who says he is "a dog at a *catch*"), and the Clown.

130. "but while-ere," *i.e.* "but ere-while," "not long ago." Another example of transposition of adverbs, not found elsewhere in Shakespeare.

Chaucer's *Chanones Yemannes*, Tale V., 16,197, has—"Heipeth me now, as I did you *whilere*,"

Put in your hand, and loketh what is there."

And Spenser's *Faerie Queene*, Book II., canto 2—

"But his sad father's armes with blond deil'd,  
An heavy load himself did lightly reare,  
And turning to that place, in which *whyle-are*,  
He left his lofty steed with golden sell,  
And goodly gorgeous barbes him found not there."

131. "I will do reason, any reason," *i.e.* anything reasonable. *Cf.* *Merry Wives of Windsor*, I. i. 242, "As it shall become one that would *do reason*." We still talk of "doing anything in reason," *i.e.* reasonable.

134. "scout e'm," *i.e.* treat them with disdain. Generally now used in the phrase "to *scout* the idea," *i.e.* dismiss it contemptuously.

136. "Thought is free." Probably either a proverb or the burden of a song. It occurs once again in Shakespeare's *Twelfth Night*, I. iii. 73, "Now, sir, *thought is free*"; and Mr. Wright quotes the phrase as occurring again in Lyly's *Euphues and His England*—"Why then," quoth he, "doest thou thinke me a foole?" "*Thought is free*, my lord," quoth she.

We often say to-day, "I am *free to think* as I like."

The word "free-thinker" is used to-day in the narrowed sense of "one who rejects the trammels of orthodox religious belief": his thought is free, he thinks as he likes, without allowing his belief to be fixed for him by others.

140. "the picture of Nobody." Reed says, "The allusion is here to the print of 'No-body,' as prefixed to the anonymous comedy of 'No-body, and Some-body,' without date, but printed before 1600." Malone says, "A ridiculous figure, sometimes represented on signs." "*Westward for Smelts*," a book which Shakespeare

appears to have read, was printed for John Trundle in Barbican, at the *signe of the Nobody*, John Trundle being a stationer (*circa*. 1598-1625).

The figure which is copied in Knight's Shakespeare was a ludicrous figure with one head, arms and legs, but no body. Underneath was sometimes the scroll—

"Nobody is my name,  
That beyreth everybodys  
blame."

There was the same engraving on the old ballad of "*The Well-spoken Nobody*."

154. "Will make me sleep." Not for *would* but used vividly to show that they actually do send him to sleep.

161. "by and by," perhaps, like "presently" in Shakespeare, in the sense of "immediately." Cf. St. Luke xxi. 2, "The end is not *by and by*."

In Stow's "Queen Mary" (1554) we have, "Sir, we are all like to be vtterly undone and destroyed for your sake. Our houses shall *by and by* be thrown downe vpon our heads, to the vtter spoyl of this borough with the shot of the tower *all ready bent* and charged towards us."

166. This taborer, *i.e.* this player on the tabor. The word is not elsewhere used by Shakespeare. Spenser's *The Shepherd's Calendar* (May) has—  
"Before them rode a lustie  
*tabrere*,  
That to the many a hornpype  
play'd."

166. "he lays it on," *i.e.* he plays right vigorously, "does his work well."

Cf. *Macbeth*, V. viii. 33, "*Lay on, Macduff*," and with the "*it*," *Winter's*

*Tale*, IV. ii. 43. "My father hath made her mistress of the feast, and she *lays it on*," *i.e.* "she is doing the thing well," as we say. She had even made four-and-twenty nose-gays for the shearers; the warden-pies were to be coloured with saffron and so on. The *it* is a sort of cognate accusative as in "*foot it feately*."

### SCENE III.

1. By'r lakin, *i.e.* By our ladykin or little lady (*i.e.* the Holy Virgin). *kin* is a diminutive suffix as in *lambkin*, *Peterkin*, *mannikin*.

This oath only occurs once again in Shakespeare's *Midsummer Night's Dream*, III. i. 14, "*By'r lakin* a parlous fear," though "*By'r lady*," or, as the folios have it, "*Berlady*" and "*Birlady*" is common. Oaths, being more or less interjectional in character, are very often shortened down, *e.g.* "By our lady," has now developed into the vulgar "bloody" (which has nothing to do with *blood*). So "zounds" grew out of "God's wounds," "sdeath" out of "God's death," and "marry" is for "By (the virgin) Mary." In "Odd's bodikin," which was originally "God's body," we see the diminutive "*kin*" again.

3. "Through forth-rights and meanders." *Forth-right* (= a straight path) is only used in one other passage by Shakespeare, *Troilus and Cressida*, III. iii. 158, "If you give way or hedge aside

from the direct *forthright*." *Meanders* are "winding paths," so called from the winding river of Phrygia—the Meander.

The word only occurs here in Shakespeare, but it is in use to the present day—generally as a verb. A maze or labyrinth constructed of both curved and straight paths would be more bewildering, perhaps, than one of simple curves.

5. "attach'd with weariness," *i.e.* seized. The word is still used as a law term in this sense, as also the noun "attachment." It is always used by Shakespeare in the sense of "seizing" or "arresting." Cf. *Love's Labour's Lost*, IV. iii. 375, "every man attach the hand of his fair mistress."

10. "Our frustrate search," *i.e.* "frustrated," "vain" (so we translate the Latin *frustra* by "in vain").

Abbott (Section 342), says, "Some verbs ending in *te*, *t* and *d*, on account of their already resembling participles in their terminations, do not add *ed* in the participle." Such are "articulate," "deject," "infect," and "taint."

Similarly words ending in an *s* sound frequently drop the *s* which would form the possessive or the plural, *e.g.* for *conscience's* sake instead of "conscience's."

12. *forgo*. In the first folio this word is always rightly spelt "forgo" or "forgoe."

Nuttall's, and many modern dictionaries, spell the word "*forego*." But we

should have as much right to spell *forbid*, *forget*, *forfeit*, *forbear*, *forebid*, *foreget*, etc., as to spell this word *forego*. The *for* is a privative prefix from High German *ver*, and has nothing to do with *fore* (= before).

14. *thoroughly*, *i.e.* "thoroughly." Shakespeare uses both forms indiscriminately, though the former is more frequent.

Similarly in Shakespeare we find both *thorough* and *through* for the modern preposition "through," the latter, however, being again the commoner form.

In *Matthew* iii. 12 (A.V.) we have "he will *thoroughly* purge his floor."

21. "A living drollery." Steevens says, "Shows, called *drolleries*, were in Shakespeare's time performed by puppets only. From these our modern *drolls*, exhibited at fairs, etc., took their name."

So in Beaumont and Fletcher's *Valentinian*,

"I had rather make a *drollery*  
till thirty  
While I am able to endure a  
*tempest*."

(*i.e.* pull the strings of a puppet show). In a *living drollery* the figures would be living people in the place of puppets. Schmidt, however, seems to think the word *drollery* means "a painting of a humorous kind."

The other passage in Shakespeare where the word occurs is Second Part of *Henry IV.*, II. i. 156, where Falstaff says: "And for thy walls—a pretty slight *drollery*, or the Story of the Prodigal, or the German hunting in water-work, is worth a thousand of



these bed-hangings, and these fly-bitten tapestries."

This passage would certainly rather lead us to suppose that "a quaint living picture" is what Shakespeare meant. And the following words of Sebastian's, to the effect that he will believe anything now, strengthens this view. A *picture* in which the figures were alive would be more incredible than a *puppet-show* with living figures. But, after all, is there really much difference between what we now call an "animated picture" (shown by the cinematograph) and a "living puppet show"? The former is merely the presentment of the latter by artificial means.

21. "Now I will believe That there are unicorns." A fabulous animal frequently mentioned by Greek and Latin authors. Ctesias calls it the wild ass, and Aristotle the Indian ass. It was supposed to be about the size of a horse with a white body, red head, and blue eyes, having a horn on the forehead a cubit long, which for two palms from the forehead was white, then black in the middle, and pointed and red at the extremity. Drinking cups were made of the horn, and these were supposed to defend their users from spasms and epilepsy and the effects of poisons. The idea of these animals only having one horn no doubt arose from people seeing them in profile, when one horn would obscure the other. It was said to be impossible to take a unicorn

alive, as when provoked they fought so desperately with horn, heels and teeth.

In heraldry the animal has the head, neck and body of a horse, with a beard like that of a goat, the legs of a buck, the tail of a lion, and a long tapering horn, spirally twisted, in the middle of the forehead. Two unicorns were borne as supporters of the Scottish Royal arms from about 1500 to 1603, when, at the union of England and Scotland, a unicorn became the sinister supporter of the arms of the United Kingdom.

23-4.

"In Arabia

There is one tree, the phoenix' throne, one phoenix At this hour reigning there." This passage is best commented upon by quotations, and especially from Holland's "Translation of Pliny" (1601) which, it is probable, Shakespeare had read.

"The *Phoenix* of Arabia passes all other birds. By report he is big as an Aegle: for colour as yellow and bright as gold (namely, all about the necke); the rest of the body a *deep red purple*; the taile azure blew, intermingled with feathers among of rose carnation colour; and the head bravely adorned with a crest and penach finely wrought; having a tuft and plume thereupon, right faire and goodly to be seen. Manilius . . . reported that neuer man was known to see him feeding . . . that he liueth 660 yeares, and when he groweth old and begins to decay, he builds himselfe with the twigs and branches of the

Canell or Cinamon and Frankincense trees, and when he hath filled it with all sort of sweet Aromaticall spices yeeldeth vp his life thereupon. He saith, moreover, that of his bones and marrow there breedes at first as it were a little worme, which afterward proueth to be a prettie bird. And the first thing this yong new Phoenix doth is to perform the obsequies of the former Phoenix late deceased.

"Howbeit, I cannot tell what to make of him; and, first of all, whether it be a tale or no, that there is never but one of them in the whole world, and the same not commonly seen.

"I myself verily have heard straunge things of this kind of tree; and namely of the bird Phoenix, which is supposed to have taken the name of this date tree (called in Greek *φοινίξ*); for it was assured unto me, that the said bird died with that tree, and reuiued of itselfe as the tree sprang again."

29. "Islanders." The reading of the First Folio was *islands*, but the later ones read *islanders*, which is certainly supported by the next line.

31. "Who, though they are of monstrous shape, yet, note Their manners are more gentle-kind."

The grammar is faulty, but the mode of expression is still common in everyday speech. It is as if Shakespeare intended at first to write, "Who, though they are of monstrous shape, are of manner more

gentle-kind." But this is broken into by "yet, note," and then the relative "who" is forgotten, and a fresh subject, "their manners," is introduced, especially as the remainder of the sentence is long and rather complex.

Or we may regard *who* as being for "whom," a sort of "pendent accusative," as the grammarians call it, and equivalent to "as to whom;" this construction is fairly common in Latin.

Many such examples could be quoted from Shakespeare.

36. "I cannot too much muse Such shapes," *i.e.* "wonder at."

Elsewhere Shakespeare always uses the word followed by "at" (once only), or by an object clause (frequently) just as we use "wonder."

39. "Praise in departing," *i.e.* Wait till the end before you praise. Steevens has an interesting note on this passage. "That is," he says, "do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying. So in the '*Two Angry Women of Abington*,' 1599, 'And so she doth; but *praise* your luck *at parting*.'"

With this we may compare the Greek proverb, "Call no man happy till he's dead."

41. "Mountaineers . . . whose throats had hanging at 'em wallets of flesh." A reference to the goitre of the Alps or the "Derbyshire

neck." Steevens says, "Whoever is curious to know the particulars relating to these mountaineers, may consult *Maunderville's Travels*, printed in 1503, by Wynkyn de Worde; but it is yet a known truth that the inhabitants of the Alps have been long accustomed to such excrescences or tumours.

"Quis tumidum guttur miratur in Alpihus."

The Latin quotation is from *Juvenal*, xiii. 162.

This goitre or "bronchochele" is a swelling in the upper and fore part of the neck of the thyroid gland, and is common, especially amongst women, in mountainous districts. It is well known in the Peak district as well as in Switzerland.

The word *wallet* is derived from A.S. *Weall-ian*, to go abroad, to travel, and hence meant "a traveller's bag," and then "anything hanging like a bag."

47. "men Whose heads stood in their breasts." In *Hackluyt's Voyages* (1598) we read, "On that branch, which is called Caora, are a nation of people whose heads appear not above their shoulders. They are reported to have their eyes in their shoulders and their mouths in the middle of their breasts."

And in Holland's "Translation of Pliny," v. 8, "The Blemmyi, by report, have no heads, but mouth and eyes both in their breast," and vii. 2, "Beyond these Westward, some there be without heads standing upon their

necks, who carrie eyes in their shoulders."

Shakespeare again refers to these in *Othello*, I. iii. 144-5—

"The Anthropophagi and men  
whose heads  
Do grow beneath their  
shoulders."

Travellers' stories have ever been notorious, and we have even our modern De Rougemont.

48. "Each putter-out of five for one." On this Steevens says, "The ancient custom was this: In this age of travelling it was customary for those who engaged in long expeditions to place out a sum of money on condition of receiving great interest for it at their return home. So Puntarvolo (it is Theobald's quotation) in Ben Jonson's *Every Man out of his Humour*: 'I do intend, this year of jubilee coming on, to travel; and (because I will not altogether go upon expense) I am determined to put some five thousand pound, to be paid me five for one, upon the return of my wife, myself, and my dog from the Turk's Court in Constantinople.'"

He should have added the continuation of the quotation, which makes the rate of interest clear: "If all or either of us miscarry in the journey, 'tis gone; if we be successful, why, there will be twenty-five thousand pounds to entertain time withal." This shows conclusively that the *putter-out* the traveller and insurer is to receive five for one and not one for five, as our text might at first

make us think. Therisks in those days were, of course, very great. Lloyds' to-day, in the case of a ship not heard of for a long time and assumed to be lost, sometimes charge a premium of over 90 per cent., but never an amount equal to the insured value, let alone over, nor do they ever pay more than the value of the vessel. But, of course, the insurance referred to in Shakespeare is a combined accident to *life and property* insurance, hence the comparatively large payment upon safe return.

Thus, *each putter-out of five for one* is an abbreviated expression for "each putter-out of (money to get) five for one," so that it is unnecessary to read with Dyce and others, "each putter-out of one for five," though this is the meaning. The rate no doubt varied with the risk, distance, and duration of the journey. It may be noted, however, that the rate here intended is 400, not 500 per cent., as the quotation from Jonson clearly implies that the traveller was to receive back £25,000, *including* the £5,000 which he had staked.

52. "Enter ARIEL like a harpy . . . the banquet vanishes." This idea is obviously taken from the third book of Virgil's *Æneid* (translated by Phaer, 1598)—

"At subitæ horrifico lapsu de  
montibus adsunt  
Harpyiæ, et magnis quatunt  
clangoribus alas  
Diripiuntque dapes."

- 53-6. "whom Destiny . . . Hath caused to belch you up." Another pendent accusative which is interrupted by the clauses intervening, and then repeated by the final "you."

59. "With such-like valour." *Such-like* is common in Shakespeare for "of the like kind."

The expression is still used colloquially, though "the like" is more common.

61. "the elements Of whom your swords are temper'd" = "by which," but the elements are regarded as active agents, *i.e.* more or less personified. Cf. I. ii. 7, "a brave vessel *who*"; II. ii. 13, "all wound with adders *who*."

65. One dowe that's in my plume. A *dowe* (perhaps akin to "down") may mean a "fibre of down in a feather." It is not elsewhere used by Shakespeare.

Steevens says, "In a small book entitled 'Humane Industry' (1661), p. 93, is the following passage: 'The wool-bearing trees in *Æthiopia*, which Virgil speaks of . . . are not such trees as have a certain wool or *dowl* upon the outside of them, as the small cotton, but short trees that bear a ball upon the top pregnant with wool.'"

But it seems more likely that *dowe* is really another form of "dole," and merely means a part, a piece, or portion (without any signification of feather or down).

Cf. Chaucer, "The Flowman's Tale," Part III.—

"The griffin grinned as he  
were wode,  
And lokid lovely as an owle,  
And swore by cock 'is herte  
and blode  
He wold him tere every  
doute."

*i.e.* piece-meal, tear every  
piece of him.

The word will then be  
from A.S. *Dæl-an*—to divide,  
to deal.

65. "my fellow-ministers are like  
invulnerable," *i.e.* "alike,"  
"in the same way," "simi-  
larly." For this adverbial  
use of *like* with an adject-  
ive, cf. Henry V., II. ii. 183—

"The enterprise whereof  
Shall be to you, as us, *like*  
glorious."

67. "Your swords are now too  
massy for your strengths,  
*i.e.* "massive," which word  
Shakespeare does not use.  
Cf. Hamlet, III. iii. 17—  
"It is a *massy* wheel."

*Strengths* (and *wraths*,  
line 79 below) are abstract  
nouns used in the plural as  
denoting the different persons  
to whom the abstract idea  
applies. For other examples  
see Grammatical Notes.

77. "Ling'ring perdition," *i.e.*  
protracted destruction. We  
still use *lingering* in this  
sense in the phrase, "a  
*lingering* death" (found also  
in Shakespeare).

80. "Which here, in this most  
desolate isle, else *falls*." Either (1) the relative is in  
the singular, as "wraths"  
is really an abstract noun,  
and the *powers* who exert  
the "wraths" are not so  
much in the mind now as  
the combined effect of the

wraths; or (2) *falls* is singu-  
lar for the sake of the sound,  
as the singular noun "isle"  
comes just before it; or (3)  
*falls* is the old northern  
plural.

81. "is nothing but heart-sorrow,"  
*i.e.* there is. "There" is fre-  
quently omitted by Shake-  
speare, e.g. *Twelfth Night*, III.  
iv., 261—"Satisfaction can be  
none," and *Much Ado  
About Nothing*, III. ii. 27,  
"Sigh for the toothache?  
where is but a humour or a  
worm."

82. "And a clear life ensuing."  
For *clear* in this sense of  
"pure," "innocent," cf.  
*Macbeth*, I. vii. 18, "Dun-  
can . . . hath been so *clear*  
in his high office."

89. "mine enemies are all knit  
up in their distractions," *i.e.*  
either "fast bound" or  
"united."

For the first meaning cf.  
*Gentlemen of Verona*, II., vii.  
45, "I'll knit it (*i.e.* my  
hair) up in silken strings."

For the second, *Mid-  
summer Night's Dream*, II.  
ii. 47, "My heart unto yours  
is knit."

92. "whom they suppose is  
drown'd." Whom should be  
strictly *who* but there is a  
confusion between the two  
constructions, "*who*, as they  
suppose *is* drown'd," and  
"*whom* they suppose to be  
drown'd." We often use  
this loose construction in  
ordinary speech.

95. "In this strange stare." Verb  
for noun "staring" (*i.e.* fit  
of staring). See Grammati-  
cal Notes for other examples.



97. "the thunder, That deep and dreadful organ-pipe pronounced The name of Prosper." *Organ-pipe* here must mean "voice," as the pipe of a musical organ would hardly pronounce the name Prosper.

In *King John*, V. vii. 23, we have, "This pale faint swan, who chants a doleful hymn to his own death, and from the *organ-pipe* of frailty sings his soul and body to their lasting rest." The *organ-pipe* here is evidently the "throat," and from this to "voice" is an easy transition. We speak now of the various "organs" of the body. The word "organ" is probably derived from the Greek *ἔργον*, a work.

99. "it did bass my trespass," i.e. "proclaim with a loud bass voice." Another example of a noun used as a verb, but not elsewhere used as a verb in Shakespeare.
102. "But one fiend at a time, I'll fight their legions o'er," i.e. provided there be, or let there be, but one fiend at a time.

This, however, is not so much an ellipse as an example of the nominative absolute, *there being one fiend at a time*. The Latin ablative absolute is used similarly as equivalent to a conditional clause.

*O'er* here is in the sense of "from first to last," "from beginning to end," as in our phrase (and Shakespeare's) "read over."

108. ecstasy (Greek *ἔκστασις* = change of condition or situa-

tion) is "any state of being beside oneself," whether through joy, sorrow, fear, or madness. It is now generally used of "joyous aberration." In this passage it simply means "aberration of mind."

## ACT IV.

## SCENE I.

3. "I Have given you here a *thrid* of mine own life." The folios read "third." "Thread" is Theobald's reading, which Tallet emended to "thrid," another spelling of the same word. The word is generally taken here to mean "thread" or "fibre."

Steevens quotes from *Acolastus*, a comedy (1639), "One of worldly shame's children, of his countenance, and *threde* of his body." And Malone quotes *Tancred and Gismund*, a tragedy (1592), where Tancred, speaking of his intention to kill his daughter, says—

"Against all law of kinde, to  
shred in twaine  
The golden *threeds* that doth  
us both maintaine."

But may not *thrid* in our ordinary meaning of the word, be correct (even if the reading be *thrid*, just as *brid* = *bird*)? Shakespeare is fond of the fraction *thrid*. Twice we have *three thirds* for the whole, and this is not a common expression nowadays. And in *Coriolanus* we have, "Our spoils . . . do more than counterpoise a full *third* part, the charges of the action," where this need not be taken literally.

But, further, Miranda may well be considered *literally as a third part of Prospero's life*, when she is given to Ferdinand; Prospero, Ferdinand, and Miranda, being the *three thirds*, which Prospero might well say go to make up "mine own life, or that for which I live." The idea of a *third* is certainly more forcible than that of a mere "thread" or "fibre," and a "thread" of "that for which I live" is meaningless.

7. "thou Hast strangely stood the test," i.e. "wonderfully." In III. iii. 87, we had "observation *strange*" in the sense of "wonderful observation," and in V. i. 314, we have, "which must Take the ear *strangely*," where it may either mean, as here, "extraordinarily" or "in a manner to cause surprise." But as anything that "causes surprise" is generally "extraordinary," the meanings are very closely allied.
7. "afore Heaven," *afore*, which is now only used provincially for "before," is fairly common in Shakespeare, though "before" is much commoner. Cf. II. ii. 78, where it is used as an adverb—"if he have never drunk wine *afore*."
9. "I boast her off." It is rather difficult to say what is the exact meaning here of the word *off*. Mr. Schmidt says, "It modifies verbs by the idea of an easy proceeding (almost=to the best advantage)" and he compares "it came hardly *off*," "this comes *off* well," "a fine

volley of words and quickly shot *off*." But it would seem rather to be used in the sense now seen in the phrase "to show *off*," i.e. "to exhibit in an ostentatious manner," or "bring into the foreground *off* (=away from) the surroundings."

Another interpretation is that *off* here is for "of," which the First Folio reads, and then "her of" is an example of transposition of prepositions="of her." As there is no other example of "boast" with a direct object in Shakespeare's plays, this may be the simplest explanation, especially as "boast of," with an object, is very frequent.

13. "thine own acquisition Worthily purchased," i.e. earned, won, cf. our phrase "a well-bought victory."
16. "All sanctimonious ceremonies," i.e. simply "holy," not in the modern sense of "outwardly and hypocritically holy."

It is in this latter sense, however, that Shakespeare uses the word in the only other passage where it occurs: *Measure for Measure*, I. ii. 7—"Thou concludest like the *sanctimonious* pirate, that went to sea with the Ten Commandments, but scraped one out of the table." The word originally, however, simply meant "holy."

18. "No sweet aspersion shall the heavens let fall." This word, only used here by Shakespeare, originally meant (as here) simply "sprinkling." The meaning of the word has become narrowed, and it is

always used now in the sense of "calumny" or "detraction."

For the original meaning of the word, cf. Jeremy Taylor's *Rule of Conscience* (1660)—"Straightway Jesus went up out of the water, saith the Gospel: He came up, therefore he went down. Behold an immersion not an *aspiration*, said Jeremy, the Patriarch."

21. "weeds so loathly." This adjective, in the sense of "loathsome," is once again used by Shakespeare, Second Part of *Henry IV.*, IV. iv. 122—"Unfather'd heirs and loathly births of nature."
22. "therefore take heed, As Hymen's lamps shall light you." As is often used in asseverations in the sense of "as sure as," Cf. I. ii. 456—"As I am a man," and *Two Gentlemen of Verona*, II. vii. 57—

"Lucetta, as thou lov'st me, let me have  
What thou thinkest meet."

Or it might mean "so that," with which cf. *Taming of the Shrew*, IND. i. 70—"We will play our part, as he shall think."

26. "With such love as 'tis now." The redundant *it* may be compared with the *it* in the expression, "what time is *it*?" or it may be "there," as in *Gentlemen of Verona*, IV. iv. 71—"tis no trusting to yond foolish lout."

In the French phrase, "*il y a*," followed by a noun, the "*il*" is similarly somewhat redundant.

27. "the strong'st suggestion Our worser genius can." The double comparative *worser* is of frequent occurrence in Shakespeare. *Genius* is an attendant, good or evil spirit, supposed to direct a man's actions. Cf. *Julius Caesar*, II. i. 66—

"The *genius* and the mortal  
Instruments  
Are then in council."

(i.e. the rational spirit and the bodily faculties).

Can = "is able to make."

30. "Phœbus' steeds are founderd," i.e. knocked up or disabled by overriding. We have the verb again used transitively in Second Part of *Henry IV.*, IV. iii. 89—"I have *foundered* nine score and odd posts" (i.e. post horses). Cf. Massinger's *The Bondsman*, Act III., Sc. III.—"Spare the old jade, he's *founder'd*." The derivation may be—"Quod in fundum (i.e. terram), cadit (sc. equus)." So a ship is said to "founder" when she goes to the bottom. Ferdinand means that night will be all too slow in coming.
33. "What, Ariel!" What is frequently used interjectionally by Shakespeare in the sense of "Ho, there!" in calling to persons, especially with impatience. In I. ii. 313, we have in the same sense, "What, ho! slave!" somewhat as we now use "What, ho!" Shakespeare also uses "When!" in the same way.
40. "I must Bestow upon the eyes of this young couple Some vanity of mine art," i.e. "some illusion produced by

my art." Or, as Dr. Schmidt suggests, it may merely mean "trifle," which is more in keeping with the ordinary meaning of the word, which originally meant "emptiness."

42. "Presently?" Perhaps the best example in Shakespeare of the word in the undoubted sense of "immediately." For the reply is, "Ay, with a *twink*," i.e. "in the twinkling of an eye." Cf. I. ii. 215, and the French *présentement* which always means "immediately."

Shakespeare once again uses *twink* for "twinkling," *Taming of the Shrew*, II. i. 312, "In a *twink* she won me to her love." In the *Merchant of Venice*, II. ii. 177, we have the full phrase, "In the *twinkling* of an eye."

50. "Well, I conceive," i.e. understand. For this absolute use of the word in this sense, cf. *Measure for Measure*, II. iv. 141—"Plainly *conceive*, I love you."

54. "good-night your vow!" i.e. good-bye to, farewell to your vow. Cf. *Measure for Measure*, V. i. 301—

"But, O, poor souls  
Come you to seek the lamb  
here of the fox  
*Good-night* to your redress."

56. "Abates the ardour of my liver." The *liver* was regarded as the seat of love and passion, as well as of courage. We now use it chiefly in the latter sense, as we use "pluck." Cf. the modern phrase "white-livered," in the sense of cowardly, wanting in "pluck." So also

Shakespeare uses both "white-livered" and "lily-livered"; whilst "milk-livered" = "faint-hearted," and "pigeon-livered" = "too mild tempered." For *liver* in the sense of "passionate love," as here, cf. *Merry Wives of Windsor*, II. i. 121—"With *liver* burning hot."

57. "bring a corollary," i.e. a "surplus," "more than are required." The word is derived from *corollarium*, a little garland given as an extra gift.

Varro says, "*Corollarium* est additum praeterquam quod debitum: ejus vocabulum fictum a *corollis* (i.e. garlands or chaplets) quod hae, cum placuerant actores, in scenâ dari solitae." And Chaucer's "Boecius" Bk. 3, has, "as a *corollerie*, or a mede of browne."

But the word now means, as students of geometry are aware, "An inference from a preceding proposition," which of course in its way is "an extra gift," and, as here, "something more than required" by the original proposition.

58. "Appear, and perty." In the original sense of "briskly." The word has now rather a worse sense, viz. that of "saucily." For the adjective in this sense of brisk, cf. *Midsummer Night's Dream*, I. i. 14—"Awake the *pert* and nimble spirit of mirth." Perhaps from French *appert* (i.e. *ad* and *peritus*: skilful, active). Chaucer's *Reeves Tale*, 3948, has "And she was proud and *pert* as any ri-"

60. "thy rich leas Of wheat, rye, barley, vetches, oats and pease." The A.S. *ledh* meant "pasture land." Here, as the context shows, it refers to "arable land."

In Gray's "Elegy" we have the word in its original sense, "The lowing herd wind slowly o'er the *lea*." But in both the other passages where the word occurs in Shakespeare, it signifies "arable land." Cf. *Henry V.*, V. ii. 44—"Her *fallow leas* the darnel, hemlock and rank fumitory doth root upon;" and *Timon of Athens*, IV. iii. 193. "plough-torn *leas*."

63. "And flat meads thatch'd with stover." *Thatch'd* is here used in its original sense of "covered" (A.S. *thaec*, German, *decken*, to cover). We still talk of a man "having no *thatch* on," i.e. no covering (hair) on his head. *Stover* (not elsewhere used by Shakespeare) means now the coarser sort of hay kept for the winter food of cattle.

The word is derived from Old French, *estovoir* = provisions.

Holinshed's "Description of Britain," ch. xviii. has "The haile of our low medowes is not so profitable for *stouer* and forrage as the higher meads be." And Drayton's "Polyolbion," xxv. 145—

"And others from their Carres,  
are busily about  
To draw out Sedge and Reed,  
for Thatch and *Stover* fit."

64. "Thy banks with pioned and twilled brims." It is impossible to explain these words with absolute certainty. But

it seems probable that *pioned* is a verb formed from the noun "peony" and = covered with peonies.

For it has been pointed out in *The Edinburgh Review* (October, 1872, p. 363) by Mr. J. S. Baynes, that "peony" is the provincial name in Warwickshire for the marsh-marigold, and that this flower "haunts the watery margins as the constant associate of reeds and rushes," blooms in "spongy April," and in common with other water flowers is twined with sedge, "to make cold nymphs chaste crowns." Further, Mr. Baynes says the word is locally pronounced "pioned."

*Twilled* is taken to mean "crowded with sedge," as are the shallower reaches of the Avon, "twills" being said to be "quills" or "reeds" for winding yarn. But as "reed" in this sense does not mean the name of a plant, it seems more likely that "twilled" means "in rows" or "ridges" like the surface of "twilled cloth."

Henley suggested that *pioned* meant "dug," and that *twilled* is formed from the French *touiller* (= filthily to mix or mingle, bedirt), and he justifies the change of French *ou* into *w* by the example of cordwainer from *cordouannier*. Regarding the banks as those of the "flat meads," he explains thus: "The giving way and caving in of the *brims* of those banks, occasioned by the heat, rains, and frosts of the preceding year, are made



good by opening the trenches from whence the banks themselves were at first raised, and facing them up afresh with the mire which those trenches contain. This being done, the *brims of the banks* are, in the poet's language, *pioned and twilled*.

In support of this it may be added that Shakespeare himself uses *pioneer* more than once in the sense of "a person whose business is to dig mines or level roads," as we now use "pioneer" of "a soldier whose business it is to clear away obstructions and throw up entrenchments." It would serve no purpose to enumerate the various emendations that have been suggested.

66. "broom-groves." Professor Martyn says, in answer to Steevens (who wrote "Agrove of broom, I believe, was never heard of, as it is a low shrub and not a tree. Hammer reads *brown groves*"), that near Gamlingay, in Cambridgeshire, the *broom*, i.e. the *Spartium Scoparium*—of which brooms are frequently made, grows high enough to conceal the tallest cattle as they pass, and that in some places it is cultivated still higher.
68. "Whose shadow the dismissed bachelor loves. Being *lass-lorn*," i.e. the rejected suitor whose lady-love has forsaken him.

For *bachelor* in this sense cf. First part *Henry IV.*, IV. ii. 17, "inquire me out contracted (i.e. betrothed) *bachelors*, such as had been asked twice on the bans."

*Lass-lorn* is only used here by Shakespeare, though *lass* is always used as a "sweet-heart." We still talk of a "sailor and his *lass*" in this sense.

The form *lorn* is still used, and is, of course, common in *forlorn*. (Ger. *verloren*.)

Spenser has "Who after that he had fair *Una-lorn*." Disconsolate lovers are always represented as seeking solitude.

68. "thy pole-clipt vineyard." This may mean one of three things—

- (1) thy vineyard in which the poles are *embraced* by the vines.
- (2) thy vineyard *hedged* in or surrounded by poles.
- (3) thy vineyard where the tendrils of the vines are *clipped* or *cut* on the poles.

The word *clip* is used in all three senses:—for (1) compare *Winter's Tale*, V. ii. 59—"then embraces his son-in-law; then again worries he his daughter with *clipping* her." As the poles are *clipt* by the vines, it is not necessary, with many commentators, to regard this as "a passive form of the participle used actively."

For (2) Cf. *Othello*, III. iii. 4. 64, "Yon elements that *clip* us round about," and we may for a similar compound participle compare line 252 of this scene, "the *cloud capp'd* towers," where the towers are *capp'd* by the clouds just as the vineyard here is *clipt* (i.e. surrounded) by the poles.

- For (3) *Cf. Pericles, V. iii. 74* — "This ornament . . . will I *clip* to form," where Pericles is talking of his beard. But still, *clipt* on the poles (3) is rather a forced meaning of *pole-clipt*, and either of the other explanations seems preferable. *Vineyard* here is a trisyllable.
69. "sea-marge," *i.e.* edge of the sea. Shakespeare elsewhere always uses the form "margin," and we use "margin." Spenser's *Faerie Queene*, Bk. IV., c. 9, has—  
 "By the flowre marge  
 Of a fresh streame, I with that  
 elfe did play."  
 Spenser and Tyndale also use the form "margin."
70. "The queen of the sky" is "the wife of Jupiter" (line 77), *i.e.* Juno.
71. "Whose watery arch and messenger am I." Iris is the "rainbow," and was both attendant on Juno and messenger of the gods.
74. "her peacocks fly amain." The peacock was sacred to Juno, and she is often represented as drawn in a chariot by these birds.  
*Amain* = at full speed. *Cf. 2 Henry VI., V. i. 114*, "Call hither Clifford; bid him come *amain*." The word really means "with force," and therefore is applicable to swiftness of flight.
78. "thy saffron wings." *Cf. Phaer's translation of Virgil (Bk. IV., ed. 1620)*—  
 "Dame Rainbow down thence  
 with saffron wings of dropping  
 shours,  
 Whose face a thousand sundry  
 hewes against the sunne  
 deuours,  
 From heauen descending  
 came."
- This is Virgil's "*croceis pennis*" (*Æn. IV., 700*).
80. "Thy blue bow." Iris is again called *blue* in *Troilus and Cressida*, I. iii. 380—  
 "And make him fall  
 His crest that prouder than *blue*  
*Iris* bends."
81. "My bosky acres," *i.e.* "woody," only used certainly by Shakespeare in this one passage. (*See Glossary.*)
81. "unshrub'd down," *i.e.* not planted with shrubs. A very pronounced example of Shakespeare's coinage of verbs out of nouns.
85. "And some donation freely to estate," *i.e.* to give liberally. But the word may very well be used, as it generally is in Shakespeare, with verbs implying a gift, in the ordinary sense of "readily," "gladly." For *estate* (another noun used as a verb, but always in the infinitive in Shakespeare), *Cf. As You Like It, V. ii. 13*—"And all the revenue that was Sir Rowland's will I *estate* upon you."
89. "The means that dusky Dis my daughter got," *i.e.* the means that got my daughter (Proserpine), for dusky Dis (Pluto, god of the nether world).
90. "Her and her blind boy's scandal'd company." The blind boy is Cupid. We still say, "Love is *blind*." *Scandal* occurs elsewhere three times in Shakespeare, as a verb in the sense of "to defame," "to bring into disgrace."

*Cf. Cymbeline*, III. iv. 62  
—"Sinon's weeping did  
scandal many a holy tear."  
The participle "*scandal'd*"  
here then means "brought  
to disgrace," and hence, as  
we say, "disgraceful."

92. "I met her deity." As we  
say "her majesty," "her  
ladyship," but Venus is a  
goddess, so Shakespeare  
uses "deity" for "goddess-  
ship," which word is not  
found.

93. "Paphos." (*See Proper  
Names.*)

94. "Dove-drawn." The dove  
(Latin *columba*) was sacred  
to Venus.

In *Merchant of Venice*,  
II. vi. 5, we have

"O ten times faster *Venus*  
*pigeons fly*  
To seal love's bonds new  
made."

And in *Romeo and Juliet*, II.  
v. 7—"Therefore do nimble-  
pinion'd doves draw love."

101. "High'st queen of state."  
So in V. i. 186, we have  
"Your *eld'st* acquaintance"  
for *eldest*.

103. "my bounteous sister."  
Ceres, the goddess of agricul-  
ture, was the sister of Juno  
and Jupiter.

110. "foison plenty," i.e. plenti-  
ful abundance. For *foison*.  
*Cf.* II. i. 158—

For *plenty* as an adjecti-  
ve *cf.* I *Henry IV.*, II. iv.  
265, where the First Folio  
reads: "If Reasons were as  
*plentie* as Black-berries,"  
but, as the reading of the  
First Quarto is "plentiful,"  
and as Shakespeare elsewhere  
uses the adjectives "plenti-

ful" and "plenteous," would  
it not be much simpler to  
put a comma between *foison*  
and *plenty*, with the sense of  
abundance and plenty?  
There are, at least, fourteen  
examples of the noun  
*plenty* in Shakespeare, and  
one of the plural *plenties*.

- 119-120. "May I be bold To think  
these spirits?" i.e. "So bold  
as to think." *Cf. Julius  
Cæsar*, III. i. 39-40—

"Be not *fond*  
To think that Cæsar bears such  
rebel blood."

Though we might, without  
supposing this double ellipsis  
of "so" and "as," under-  
stand the sentence to mean  
"*Can it be that I am bold in  
thinking?*" the infinitive  
form being used, as often,  
for the gerund.

121. "Spirits which . . . I  
have from their confines  
call'd." For *confines* in the  
sense of "bounds to which  
they are confined," and hence  
"district," *cf. Richard III.*,  
IV. iv. 3—"Here in these  
*confines* silly have I lurk'd."  
The Latin *fines* is similarly  
used—first of "boundaries,"  
and secondarily of "terri-  
tories," "districts."

124. "Sweet, now, silence!" Mr.  
Wright says, "It would seem  
more natural that these  
words should be addressed to  
Miranda. If they are pro-  
perly assigned to Prospero, we  
should have expected that  
part of the previous speech  
would have been spoken by  
Miranda." But, surely, the  
words *are* addressed to  
Miranda, who is (or, at any

rate, Prospero thinks she is) about to echo Ferdinand's sentiment. *Ferdinand* speaks before Juno and Iris whisper. Now that they are doing so, *Miranda* is not to "mar the spell."

123. "the wondrous brooks." Either for "winding" or "wandering." If for "winding" we may, with Mr. Wright, compare "wilderness" for "wildness" in *Measure for Measure*, III. i. 142—

"For such a warped slip of wilderness  
Ne'er issued from his blood."

The word may, however, have been coined by Shakespeare to cover the two ideas of "winding" and "wandering."

130. "crisp channels." *Crisp* here may either mean "winding" (Latin, *crispus*) or "curled" with the ripple of the water.

The word is used in two other passages by Shakespeare, once of the "*Crisp* head" of the Severn, and once of the "*Crisp* heaven" (so-called from the curled clouds.) And we also have (in *Merchant of Venice*, III. ii. 92) *crisped* applied to "snaky golden locks." So that the second explanation seems the more probable. And cf. Chaucer's *Knight's Tale*, 2167, "His *crispe* heere like ringes was groune."

136. "your rye straw hats put on." It is a remarkable fact that *straw hats* are not mentioned by English writers before the time of Queen Elizabeth. Spenser has "Some plaid with *straws*."

Then we have the present passage, and in "Complaint of a Lover," 8, we read of a fickle maid wearing "Upon her head a platted *hive of straw*," to preserve her complexion from the sun. In the reign of James I. we read of Lord William Howard paying three pounds six shillings—a large sum in those days—for two straw hats. And it was not till the reign of Queen Anne that "Leghorn chips" came into vogue, their popularity being brought about by those famous beauties, the Misses Gunning. The ordinary straw hat of to-day is still generally made of *rye-straw*.

142. "avoid, no more," i.e. "Avaunt," "be gone." Generally transitive in Shakespeare, but used intransitively eight times, of which, six are in the imperative, Cf. 2 *Henry VI.*, I. iv. 43—

"Descend to darkness, and the  
burning lake!  
False fiend, *avoid*!"

144. "your father's in some passion That works him strongly," i.e. some emotion that greatly agitates him. We generally use "*work upon*" in this sense. But in V. i. 17 we have similarly, "Your charm so strongly *works* 'em."

145. "anger so distemper'd." To *distemper* is properly to "put out of temper," i.e. out of moderation, and hence *distemper'd* here means distracted, discomposed, disordered. Cf. *Twelfth Night*, I. v. 98, "You taste with a *distemper'd* appetite."

146. "You do look, my son, in a moved sort." *Sort* in this sense of "manner" is very common in Shakespeare, but is always preceded by a preposition, cf. *Love's Labour's Lost*, V. ii. 590, "Will speak their mind in some other sort."

In this play, II. i. 108, we have "I mean, in a sort."

"In some sort" is particularly frequent.

155. "insubstantial." We, less correctly, say "unsubstantial," which form appears twice in Shakespeare, whereas *insubstantial* does not occur elsewhere in his works.

156. "Leave not a rack behind." The meaning of *rack* here has been much discussed. It is generally taken to mean "cloud," though the passages where the word occurs seem rather to point to the meaning "*mass of cloud*."

Bacon's "*Sylva Sylvarum*," Cent. II., § 115, has "The winds in the upper region (which move the clouds above, which we call the *rack*, and are not perceived below), pass without noise."

From this passage we might conclude that the *rack*, the upper and lighter clouds which are so "rare" as to be a mere "vapour," and thus invisible. Taken thus the word makes good sense, as the point is that "nothing is left to be seen," and, if "the rack" is invisible, how much more so "not a rack."

But the other three passages in Shakespeare where

the word occurs do not bear out the idea of invisibility, for cf. Sonnet xxxiii. 6—

"Permit the basest clouds  
To ride with ugly rack on his  
celestial face;"

and *Hamlet*, II. ii. 506—

"But, as we often see, against  
some storm,

A silence in the heavens, the  
rack stand still ;"

and again, *Antony and Cleopatra*, IV. xiv. 10—

"That which is now a horse,  
even with a thought

The rack dissimms, and makes  
it indistinct,"

where Antony is comparing animals with clouds. Still, *any* sort of cloud is unsubstantial, and "not a rack" might still mean "nothing visible." Still, I cannot help thinking that Shakespeare wrote "track;" the whole vanished without leaving anything to show whither it had gone. Others suggest "wrack" or "wreck," but this does not make good sense, as *visionary* objects, when they melt away could not be expected to leave a "*wreck*" behind.

- 155-6. The "cloud-capp'd towers  
Leave not a rack behind."

On the whole of this passage, Steevens—and other commentators who seem to regard Shakespeare as a mere compiler, a man without a thought of his own—suggests that it is an imitation by Shakespeare of "The Tragedie of Darius," written by William Alexander, afterwards Earl of Stirling, and originally published at Edinburgh in 1603. See the Introduction, pp. viii., xi.



157. "our little life Is rounded with a sleep." *Rounded* is here employed, as usually by Shakespeare, in the sense of "surrounded," "encompassed." Sleep is all around and about us: we are continually engulfed, as it were, by this surrounding sleep. Cf. the line:—"the daily round, the common task." Or *rounded with a sleep* may mean that "the beginning and end of life is sleep."

Compare *Julius Cæsar*, V. iii. 23-4—

"This day I breathed first: time  
is come round  
And where I did begin, there  
shall I end."

i.e. "the circle of life is completed."

We still talk of "*rounding* a thing off" in the sense of "finishing it."

164. "Come with a thought," i.e. as quick as thought, cf. line 43, "*With a twink*."

166. "We must prepare to meet with Caliban." Just as "encounter" was used simply for "meet with" here conversely, we have *meet with* in the sense of "encounter as an enemy." Cf. 2 *Henry IV.*, II. iii. 48, "I must go and *meet with* danger there."

167. "when I presented Ceres." For *present* in this sense of "represent," cf. *Much Ado About Nothing*, III. iii. 79, "You are to *present* the prince's own person." This use of the word is very frequent in Shakespeare.

180. "goss," for "gorse," neither of which words are found elsewhere in Shakespeare. In many western counties

*gorse* is pronounced "goss"; and "force" and "foss" in the Lake District are both used for a waterfall.

182. "the filthy-mantled pool," i.e. covered with filth as with a mantle. For the verb "mantle" cf. *Merchant of Venice*, I. i. 89—

"There are a sort of men whose  
visages

Do cream and mantle like a  
standing pool,"

and for the noun in the sense of the scum on stagnant water cf. *King Lear*, III. iv. 139—

"Poor Tom: that eats the  
swimming frog  
Drinks the green mantle of the  
standing pool."

184. "the foul lake O'erstunk their feet." This disagreeable word does not occur elsewhere in Shakespeare. It is generally taken in the sense of "smelt worse than." But it seems more consistent with Shakespeare's use of such compounds to take it to mean literally "stank over their feet," with the added idea of preventing the smell from their feet from rising. Cf. *Hamlet*, II. ii. 284, "*O'ersized* with coagulate gore," i.e. *smeared over* as with size.

Conjectures for *feet* are "fear" and "fell" (in the sense of skin).

Might Shakespeare not have written *O'ersunk* in the sense of "did more than sink (i.e. cover) merely their feet"?

184. "This was well done, my bird." *Bird* is often used by Shakespeare as a term of endearment.

*Cf. Romeo and Juliet*, II. ii. 183, "I would I were thy bird," and *Hamlet*, I. v. 116, "Hillo, ho, ho, boy! Come, bird, come!"

And in V. i. 317 we have "My Ariel, *chick!*"

187. "For stale to catch these thieves." A *stale* was originally a bird used to decoy other birds to destruction.

Shakespeare uses the word again in this sense of "a decoy" in *Taming of the Shrew*, III. i. 90, "To cast thy wandering eyes on every *stale*." The word is also used by Shakespeare in the sense of a "laughing stock." For *stale* in the sense of decoy cf. Holinshed's History of Scotland (1547), "The laird of Drumlanrig lieng all this while in ambush with seven hundred men, forbears to breake out to giue anie charge vpon his enemies, least the earle of Lennox had kept a *stale* behind;" and Spenser's *Faerie Queene*, Bk. II., c. 1—

"Still as he went, he craftie  
*stales* did lay,  
 With cunning traynes him to  
 entrap unwares."

189. "On whose nature Nurture can never stick," i.e. "good breeding." The noun is only used by Shakespeare in one other passage, where it has the same meaning. *As You Like It*, II. vii. 97, "Yet am I inland bred. And know some *nurture*." *Ill-nurtured* in the sense of "ill-bred" occurs twice in Shakespeare.

193. "Come, hang them on this line." As in V. i. 10 we have "In the *lime-grove*" (i.e. lime-grove), most commentators regard *lime* here as equivalent to "lime-tree" or "linden,"

but it must be noted that most of the later editions read "*lime-grove*," so that it may be better to take the word *lime* here in its common meaning of "clothes-line."

194. "that the blind mole may not Hear a footfall." This, of course, refers to Prospero, who is supposed to be asleep and therefore *blind* like the mole.

In the three other passages in Shakespeare where the "mole" is mentioned (twice with the adjective *blind*) the word is used *contemptuously*. This is surely the idea here also, without any reference to the quick hearing of the mole, though Halliwell (who is followed by many commentators) thinks it necessary to quote Topsell's "History of Four-footed Beasts" (1608), "These moles have no eares, and yet they heare in the earth more nimble and perfectly than men can above the same, for at every step or small noise, and almost breathing, they are terrified and run away."

The mole has no external ears, though its sense of hearing is strongly developed. Its eyes are extremely small, with a nearly globular lens and a minute optic nerve, and are at any rate sensitive to light.

197. "Your fairy . . . has done little better than played the Jack." *Played* is used loosely for play.

*Played the Jack* is explained either (1) "played the fool or knave," with which compare *Much Ado About Nothing*, I. i. 186, "Do you

play the flouting Jack, to tell us Cupid is a good harefinder, and Vulcan a rare carpenter," where the phrase obviously means "play the fool with," "deceive us."

Cf. Ball in Strype, "Memorials Queen Mary" (1553), "Then steppeth forth Sir Laurence Loiterer and he plays Jack monkey at the altar, with his turns and half turns (he means, in regard of the many ceremonious postures then used) and an hundred toys more." And Chaucer's "The Millere's Tale," 3703, has "Go fro window, *jacke-fool*, she said," and we still use "jackanapes" in the sense of a fool. Moreover the *Jack* was then, as now, the knave in packs of cards.

Or (2) it may be a reference to the *Jack o' Lantern*, or Will o' the Wisp, "by which travellers are decoyed into the mire."

As the word Jack is generally used in Shakespeare as "a term of contempt for saucy and paltry or silly fellows," the former explanation seems the more probable.

203. "the prize . . . Shall hoodwink this mischance." As to *hoodwink* in Shakespeare elsewhere means to "blindfold," it probably here means "render harmless," as people are when blindfolded. Others take it to mean "cover," as to "blindfold" is to cover the eyes. The sense will then be "make us lose sight of this mischance"

But when you "blindfold" a person you don't make him be lost sight of. you make

him lose sight of other things, which would be nonsense as applied to "this mischance."

220. "O King Stephano, O peer . . . look what a wardrobe here is for thee." Cf. *Othello*, II. iii. 92—

"King Stephen was a worthy peer,  
His breeches cost him but a crown;  
He held them sixpence all too dear,  
With that he call'd the tailor down."

And a second stanza follows.

This song is printed in Percy's "Reliques," under the title of "Take thy old cloak about thee." *Wardrobe*, strictly a receptacle for clothes, has long been used for the clothes themselves, and old clothes dealers to-day always euphemistically call themselves "*Wardrobe Dealers*."

223. "it is but trash." Similarly, Prospero had called the garments "trumpery."
224. "we know what belongs to a frippery," i.e. an old clothes' shop. (See Glossary.)

Cf. *Monsieur de Olive*, a comedy, by Chapman (1606), "Passing yesterday by the *frippery*, I spied two of them hanging out at a stall, with a gambred thrust from shoulder to shoulder."

And Strype, in the "Life of Stowe," says, "these *frippers* lived in Birchin Lane and Cornhill."

Cf. also Ben Jonson's "Every Man in his Humour." Act I., sc. 2:—"Or dost thou think us all Jews that inhabit there, yet? If thou dost, come over, and but see our *fripperie*; change an old

shirt, for a whole smock, with us."

The word does not occur elsewhere in Shakespeare.

230. "To dote thus on such luggage." Used contemptuously in the sense of something cumbersome to be lugged. Cf. V. i. 299, "Bestow your *luggage* where you found it." Similarly, a woman is spoken of contemptuously as "you *baggage*."

230. Let's alone, i.e. Let us go alone and leave Trinculo behind with the "luggage," the verb of motion being omitted.

But Shakespeare, perhaps, wrote "Let's along," the verb of motion still being omitted, and this is more in keeping with the context. Other conjectures are "Let it alone," and "Let't alone," for which compare line 223.

235. "Now is the jerkin under the line . . . you are like to lose your hair and prove a bald jerkin." This is undoubtedly a play on the word *line* in the meaning of the equator, and nothing to do with tennis as has been suggested. All sorts of tricks are played upon people when "crossing the line," of which shaving the head is one of the commonest.

Steevens says, "An allusion to what often happens to people who pass the line (i.e. the equator). The violent fevers they contract in that hot climate make them lose their hair."

236. "you are like to lose." *Like* is more common than "likely," both for the adverb

and adjective, in Shakespeare.

238. Do, do. Either a term of encouragement = "go on," a sort of applause for Stephano's pun, or a reiteration of Stephano's "Be you quiet," which seems more probable.

238. "we steal by line and level." Another play on the word *line* in the sense in which we use *line* as attached to a plummet, or as a string serving for a ruler. Hence, metaphorically, the phrase = "according to rule," "methodically." The *line* and *level* are used by carpenters to get straight edges and perpendiculars.

245. "put some lime upon your fingers," i.e. bird-lime, as in *Macbeth*, IV. ii. 34, "Poor bird! thou 'dst never fear the net or *lime*."

248. "And all be turned to barnacles." *Barnacles* (the word is only used here by Shakespeare) are generally taken here to mean a species of goose, fabulously supposed to grow from the Barnacle tree, especially in the north of Scotland and the Orkney Islands, first in the form of shell-fish, but which after falling into the water became fowls called Barnacles, or, as they were called in the north of England, "Brant Geese" and, in Lancashire, "Tree Geese."

For this sense of the word, cf. Gerard's "Herbal" (1597), p. 191, where there is a chapter "Of the Goose Tree, Barnacle Tree, or the tree bearing Geese," part of which is quoted by Mr. Wright and others.

*Cf.* also Hakluyt's "Voyages" (1599), "There stand certain trees upon the shore of the Irish Sea, having fruit like unto a gourd, which doe fall into the water, and become birds called *Bernacles*."

And Butler's "Hudibras" (1678), "As *barnacles* turn soland geese in th' islands of the Orcaades."

Again, Hall in his "Virgidemiarum" (1597-8), Bk. IV., Sat. 2, has

"The Scottish *barnacle*, if I might choose,  
That of a worme doth waxe a winged goose,"

and Marston in his "Male-content" (1604):—

"like your Scotch *barnacle*,  
now a block,  
Instantly a worm, and presently a *great goose*."

Pennant (1726-1798) has: "*Bernacle* is the common name of the shell—*Lepas anatifera*. There are also *bernacle* geese—birds that, about two hundred years ago, were believed to be generated out of wood, or rather a species of shell that often adheres to the bottoms of ships, or fragments of them, and were called Tree Geese."

These ideas of a barnacle, or shell-fish, turning into a goose, may have suggested the word *barnacle* to Shakespeare as something liable to change, and, therefore, Caliban suggests that they will all be turned to *barnacles* in the sense of "something or other."

The modern meaning of *barnacle* is "a shell-fish commonly found on the bottoms

of ships, rocks and timber, below the surface of the sea."

249. "With foreheads villanous low," *i.e.* villainously low, adjective for adverb. "*Low* foreheads," says Steevens, "were anciently reckoned among deformities." And to the present day they are considered a mark of weak intelligence and criminal instincts.

Low foreheads are mentioned by Shakespeare in two other passages: *Two Gentlemen of Verona*, IV. iv. 198:—

"Ay, but her forehead's *low*,  
and mine's as high;"

and *Antony and Cleopatra*, III. iii. 35:—

"And her forehead  
As *low* as she would wish it."

250. "lay to your fingers," *i.e.* ply, apply vigorously.

Knolle's "History of the Turkes" has, "The great master . . . went himself unto the station, which was then hardly *laid to* by the Bassa Mustapha," *i.e.* "pressed," "attacked."

252. "go to, carry this." A very common phrase in Shakespeare, expressive either of impatience, as here, or exhortation, *cf.* V. i. 298, "Go to; away!"

261. aged cramps, *cf.* I. ii. 370, "*old* cramps," *i.e.* the cramps of old age, like the "dry convulsions" in the preceding line, which are the convulsions of a withered up, sapless body.

262. pard = leopard or panther, *cf.* *Midsummer Night's Dream*, II. ii. 81, where, curiously enough, the cat o' muntain



(though under the name of "ounce") is again associated with it:—

"Be it ounce, or cat or bear  
Pard, or boar with bristled  
hair."

262. cat o' mountain. The *cat o' mountain* or *ounce* is any small animal of the leopard or panther tribe.

Mr. Wright quotes Topsell's "History of Four-footed Beasts," p. 448, "The greatest, therefore, they call panthers, as Bellunensis writeth. The second they call Pardals, and the third, least of all, they call Leopards, which for the same cause in England is called a *Cat of the Mountain*," and Florio's "New Worlde of Words," "Onza an ounce weight. Also a beast called an ounce, or *cat of mountain*."

In Gifford's "Disc. Relig." (1598), we have "The black Moore cannot change his hew, nor the *cat of the mountain* her spots."

264. "at this hour Lies at my mercy all mine enemies." For other examples and explanation of singular verb with plural subject see *Grammatical Notes*.

#### ACT V.

#### SCENE I.

B. "time Goes upright with his carriage," i.e. burden. Prospero means that things are going on all right. The word *carriage* formerly meant "that which is carried" as well as "that which carries," and "the act of carrying."

Cf. *Merry Wives of Windsor*, II. ii. 179, "I have a bag of money here troubles me: if

you will help to bear it, Sir John, take all, or half, for easing me of the carriage."

And in the Authorized Version, Acts xxi. 15, "We took up our *carriages*" (R.V. baggage), and Judges xviii. 21, "So they turned and departed, and put the little ones and the cattle and the *carriage* before them," again equivalent to "baggage."

4. "On the sixth hour," i.e. as we say, it is *on the stroke* of six, about to strike six; and, colloquially, we still say, "It's just *on six*," and "It's just *on time*" (i.e. time is just up).
7. "How fares the king and's followers?" Singular verb with plural subject following. (See *Grammatical Notes*.)
8. "as you gave in charge," i.e. commanded. This phrase occurs five times in Shakespeare, cf. 3 *Henry VI.* IV. i. 32, "And Warwick, doing what you *gave in charge*."
10. "which weather-fends your cell," i.e. protects from the rough weather. Strangely enough *fend* for "defend" does not occur elsewhere in Shakespeare.
11. "They cannot budge till your release, i.e. they cannot stir till you release them.

The word *release* is now used *passively* in the sense of "being released," and the later folios read "till you release." The word does not occur elsewhere in Shakespeare as a noun, but cf. note on "carriage" in line 3, where the converse use is seen, and in line 25, "Though with their high *wrongs* I am struck to the quick," we

have "wrongs" used *actively* in the sense of the wrongs *they have done*, not, as we always use the word now, in the sense of wrongs *suffered*.

15. "But chiefly him that you term'd," etc. Strict grammar requires *he*, as being the subject to "abides" understood. In IV. i. 216, we had the converse of this, viz. "I" for "me" governed by "make."

Cf. *Antony and Cleopatra*, III. i. 15, "When *him* we serve's away."

21. "Hast thou . . . a touch?" *Touch* in this sense of affection, feeling, sensation, is frequent in Shakespeare. Cf. *Richard III.*, I. ii. 71—"No beast so ferie but knows some *touch* of pity"; and *Macbeth*, IV. ii. 9—"he wants the natural *touch*"; and the oft-quoted *Troilus and Cressida*, III. iii. 175—"One *touch* of nature makes the whole world kin," though here the word perhaps rather means "trait." Though we do not use the noun *touch* quite in this sense now, yet the meaning survives in the adjective *touching* i.e. affecting our sensibilities."

- 23-4. "myself . . . that relish all as sharply, Passion as they." If the comma be retained after *sharply*, as in the First and Second Folios, then *passion* is an intransitive verb in the sense of "feel emotion," for which cf. *Two Gentlemen of Verona*, IV. iv. 172—

"Madam, 'twas Ariadne *passioning*  
For Theseus' perjury and unjust flight"

But it seems more natural to omit the comma, as is done in the Third and Fourth Folios. *All* will then be an adverb in the sense of "quite," and *passion* a noun governed by "relish," and with the meaning "emotion." The meaning of the passage is the same in either case, viz. that Prospero feels joys and sorrows just like they do.

- 23-4. "shall not myself, one of their kind, be kindlier moved?" There is a slight play on the two words *kind* and *kindlier*, and *kindlier* will mean "more in keeping with that *kind* of which I am one," i.e. "more naturally," though it may also mean as well "more benevolently," as we use the word now.

There is a similar play on these two meanings of *kind* in *King Lear*, I. v. 15—"Thy other daughter will use thee *kindly*."

25. "with their high wrongs I am struck to the quick." We should now say *deep* rather than *high*. Similarly, the Latin *altus* means both "high" and "deep."

For *high* in the sense of "exceeding the common measure," cf. II. i. 241, "so *high* a hope;" III. iii. 83, "my *high* charms work;" and V. i. 177, "a most *high* miracle."

- 33-57. It has been pointed out by Warburton, Malone and others that this speech of Prospero's resembles Golding's "Translation of Ovid's *Metamorphoses*" (1576). VII.

197-219, which probably Shakespeare had read, though a comparison of the two passages certainly does not warrant Farmer's remark, "Shakespeare hath closely followed it" (*i.e.* Golding's translation).

The lines are as follows:—

"Ye ayres and windes, ye elves  
of hills, of brooks, of woodes  
alone,

Of standing lakes, and of the  
night, appoache yeeverych  
one,

Through help of whom (the  
crooked bankes much won-  
dering at the thing)

I have compelled streams to run  
clean backward to their  
spring.

By charmes I make the calm sea  
rough, and make the rough  
seas playne,

And cover all the skie with  
clouds, and chase them  
thence again.

By charmes I raise and lay the  
windes, and burst the viper's  
jaw,

And from the bowels of the  
earth both stones and trees  
do draw.

Whole woods and forrests I  
remove, I make the moun-  
tains shake,

And even the earth itself to  
groan and fearfully to  
quake.

I call up dead men from their  
graves, and thee, O light-  
some moonne,

I darken oft, though beaten  
brass abate thy peril soone.

Our sorcerie drowns the morn-  
ing faire, and darks the sun  
at noone.

The flaming breath of ferie  
bulles ye quenched for my  
sake,

And caused their unwieldy  
necks the bended yoke to  
take.

Among the earth-bred brothers  
you a mortal warre did set,

And brought asleep the dragon  
fell, whose eyes were never  
shet."

44. "with printless foot," *i.e.*  
"leaving no trace."

So Milton's *Comus*, 897—

"Whilst from off the waters  
fleet

Thus I set my printless feet,  
O'er the cowslip's velvet head,  
That bends not as I tread."

37. "the green sour ringlets."

These are what we now call  
"fairy rings" or "fairy  
circles," and were supposed  
to be caused by the dancing  
of fairies, though they are  
really caused by fungi.

In *Midsummer Night's  
Dream*, II. i. 86, Titania (the  
Queen of the Fairies) speaks  
of dancing "our ringlets to  
the whistling wind."

41. "Weak masters though ye be."

This has been explained by  
Blackstone as meaning, "Ye  
are powerful auxiliaries, but  
weak if left to yourselves,"  
and most editors adopt this  
explanation. But surely it is  
simpler to take *masters* in  
the natural sense of "little  
fellows." A *master* is a  
"little mister." Again, Shake-  
speare often uses the phrase  
*my masters* in addressing  
familiarly comrades, fellows,  
or any present, *e.g.* 2 *Henry  
VI.*, I. iii. 1, where the First  
Petitioner, addressing his  
*fellow-petitioners*, says, "*My  
masters*, let's stand close."  
We say "sirs" in the same  
sense, without implying any  
idea of superiority. So that  
we may regard *weak masters*  
here as either "weak little  
fellows" or "weak sirs"  
without the added idea of  
"little."

43. "the azured vault." This  
participle formed from the  
adjective occurs again in  
*Cymbeline*, IV. ii. 222, "the  
*azured* harebell, like thy  
veins."

Shakespeare frequently

makes similar participles from nouns, but not often from adjectives.

The participle "million'd," which is found in Sonnet *cxy. 5*—

"But reckoning Time, whose  
*million'd accidents*  
Creep in 'twixt vows,"

is generally quoted as parallel. But *million'd* here is not for "million," but for "millionfold," *i.e.* innumerable, and is also rather formed from the noun "million" than from the numeral adjective, as in Shakespeare "*million*" is *always* used as a noun, generally preceded by the article, and frequently followed by "of." We still, however, make verbs of some adjectives, especially adjectives of colour, *e.g.* "to blue," "to black," "to crimson," and we have "to better," "to enable," "to disable," "to endear," all causative verbs, though in these latter the prefix perhaps destroys the parallel. However, in Chaucer's *Test of Love*, Book II., we have—"In portraiture, storied with colours meddled, blacke, and other darke colours commenden the golden and the *azured* painture."

45. (I have) "rifted Jove's stout oak." We should say *riven*.

But Shakespeare has the verb *to rift* in another passage, *Winter's Tale*, V. i. 66, "I'd shriek that even your ears should *rift* to hear me," where the verb is used intransitively, but still in the sense of "burst" or "split," both of which verbs we use transitively and intransitively.

Similarly Shakespeare uses the verb "*rive*" (participle "*rived*") both transitively and intransitively.

47. "and by the spurs pluck'd up." *Spurs* is once again used figuratively by Shakespeare in the sense of "the shoots of roots," *Cymbeline*, IV. ii. 55—

"I do note  
That grief and patience, rooted  
in him both,  
Mingle their *spurs* together."

This meaning of the word *spur* is probably derived from the "spur" of a cock, which is a lateral projection. So a small mountain range projecting laterally from a larger is called a *spur*.

51. "when I have required Some heavenly music." *Require* in Elizabethan English, simply meant "to ask for," not with any idea of asking as a right. Cf. *Henry VIII.*, II. iv. 144—

"In humblest manner I *require*  
your highness,  
That it shall please you to  
declare."

And Tennyson's "Gardener's Daughter," 224, has the word in the same sense—

"*Requiring* at her hand the  
greatest gift,  
A woman's heart, the heart of  
her I loved."

"Demand" was also used simply in the sense of "ask," as we see in I. ii. 139, "Well demanded."

55. "Bury it certain fathoms in the earth." *Certain* probably here in the *indefinite* sense of "some," for which compare *Measure for Measure*, V. i. 129, "for *certain* words he spoke against your grace."

But it might mean a definite number of fathoms known to Prospero. The French *certain* is similarly used in both senses, though when definite it follows, when indefinite it precedes its noun, e.g. *des nouvelles certaines* = sure (definite) news, but *de certaines nouvelles* = some (indefinite) news.

58. "best comforter To an unsettled fancy," i.e. troubled imagination.

For *unsettled* in this sense cf. *King Lear*, III. iv. 167, "His wits begin to *unsettle*," i.e. to be disordered; and *Winter's Tale*, I. ii. 147, "he seems something *unsettled*."

And for *fancy* in the sense of "imagination," *Midsummer Night's Dream*, V. i. 25—

"All the story . . .  
More witnesseth than *fancy's*  
images."

59. "thy brains—boil'd within thy skull."

Prospero is addressing Alonso.

In *Winter's Tale*, III. iii. 64, "we again have *boiled brains*. "Would any but these *boiled brains* of nineteen and two-and-twenty hunt this weather?" And to-day we speak colloquially of a senseless-looking person as a "*boiled owl*." For the effect of "*boiling*" is to take the goodness out of anything and to render it insipid.

The reading of the Folios was *boil* which does not make sense unless we read "*fancy's*" for "*fancy*," and then take "*cure*" as a noun, beginning a fresh sentence with "*Thy brains*."

62. "Holy Gonzalo." Either "venerable," for which cf. *Winter's Tale*, V. i. 170—

"You have a *holy* father,  
A graceful gentleman,"  
Or, in the modern sense of  
"pious."

64. "Fall fellowly drops," i.e. let fall sympathetic drops.

The word *fellowly* does not occur elsewhere in Shakespeare, but in *Winter's Tale*, I. ii. 142, we have "Affection . . . with what's unreal thou coactive art, and *fellowest* nothing," i.e. "pairest with," or "art sympathetic with nothing." And cf. Byron: *English Bards and Scotch Reviewers*—"A *fellow-feeling* makes us wondrous kind," i.e. sympathy, union in feeling.

66. "their rising senses Begin to chase the ignorant fumes", i.e. either "unconscious," for which cf. *Measure for Measure*, II. ii. 119, "Most ignorant of what he's most assured, his glassy essence;" or "fumes producing ignorance," or "fumes of ignorance."

A somewhat similar use of an adjective is seen in IV. i. 261, "*Aged cramps*," i.e. cramps of age, such as the aged have, and line 81 of this scene, "the *reasonable shore*," i.e. the shore of reason.

69. "a loyal sir." *Sir* in this sense of gentleman is common in Shakespeare. Cf. *Cymbeline*, V. v. 145, "A nobler *sir* ne'er lived."

70. "I will pay thy graces Home," i.e. thoroughly.

We still use *home* in this sense in the phrases "to



strike home," "a home thrust," and in *Measure for Measure*, IV. iii. 148, Shakespeare even has "Accuse him home and home." The idea is probably derived from regarding home as "the fitting destination," hence to get a blow home is to get it to its proper place.

75. "You, brother mine." Note that Prospero, addressing his brother, changes from "thou" to "you," as he is addressing an equal.
76. "Expelled remorse and nature," i.e. pity and natural feeling. For *remorse* in this sense of pity, cf. *Merchant of Venice*, IV. i. 20, "Thou'lt show thy mercy and remorse."
77. "Whose inward pinches," i.e. pangs. Cf. *King Lear*, II. iv. 214, "Necessity's sharp pinch." Cf. also line 74, for the verb *pinch* in the same sense, "Thou art pinch'd for 't." We still say "the shoe pinches," in the sense of "hurts," and cf. Fox's *Martyrs*, p. 1495, Mary (1555), "Hang therefore on this promise of God, who is an helper at a pinch, i.e. in trouble or pain."
85. "I will discase me, i.e. doff or unmask my disguise. The word is used again, *Winter's Tale*, IV. iv. 648, "Therefore *discase* thee instantly." Shakespeare also has to "case" in the sense of to mask, 1 *Henry IV.*, II. ii. 55, "*Case* ye, *case* ye; on with your vizards." The verb "case" is also used to-day with the meaning of to skin, especially in the phrase "to case a hare."

For similar compounds with *dis*, cf. *disbench* (to drive from the seat), *disbranch* (to pull off a tree), *discandy* (to thaw), *dishabit* (to dislodge), *dishorn* (to strip of horns), *dismask* (to divest of a mask), *dispark* (to make a park into a common), *disvalue* (to depreciate), *disvouch* (to contradict), all of which occur in Shakespeare, but are not used now, and in all of which "dis" has a privative sense.

86. "As I was sometime Milan," i.e. formerly Duke of Milan. For *sometime* used thus, cf. *Coriolanus*, V. i. 2, "which was *sometime* his general." Both *sometime* and *sometimes* are frequently used by Shakespeare in this sense of "formerly."
91. "I do fly After summer." If *summer* be retained, *after* must mean "in pursuit of," but Theobald reads *sunset* which certainly makes better sense, especially if we punctuate with Capell, "There I couch; when owls do cry, On the bat's back, I do fly, etc., i.e. At night, after sunset, I fly on the bat's back."
96. "So, so, so," Ariel is attiring Prospero, and these words are expressive of the latter's approbation. Cf. *King Lear*, III. vi. 90, "Make no noise, make no noise: draw the curtains, So, so, so," i.e. "that's right!"
100. "enforce them to this place," i.e. "force them to come." Shakespeare does not elsewhere use *enforce* exactly in this sense, nor do we.

The word is now generally used simply with a direct object, e.g. "to enforce a command," i.e. to use force to have it carried out. But Shakespeare generally uses the word with an object followed by an infinitive, e.g. *Two Gentlemen of Verona*, I. ii. 63, "inward joy enforced my heart to smile."

102. "I drink the air." Ariel uses this phrase to express the swiftness with which he will go and return.

Johnson compares 2 *Henry IV.*, I. i. 47. "He seem'd in running to devour the way," and Voss compares Catullus, xxxv. 7, "*viam vorabit*." Similarly "*carpere viam*" was a common Latin phrase for "to hasten."

105. "All torment, trouble, wonder and amazement inhabits here." The verb is singular, as the four subjects really form a singular idea.

Except in two passages in *Twelfth Night*, where the word is used figuratively, *inhabit* is always intransitive in Shakespeare, though now it is always transitive. Cf. III. iii. 57, "Where man doth not *inhabit*."

112. "Or some enchanted trifle to abuse me," i.e. phantom to deceive me. It seems a mistake here to regard the word *trifle* by itself as equivalent to "phantom," as there is no parallel for such a use, but "an enchanted trifle" is quite a natural periphrasis for "a phantom." (See *Glossary*.)

For *abuse* in the sense of "deceive" cf. *Much Ado About Nothing*, V. ii. 100, "The prince and Claudio have been mightily *abused*,"

and *As You Like It*, III. v. 80—

"though all the world  
could see  
None could be so *abus'd* in  
sight as he."

The old noun *abusio* similarly meant deception. Cf. Spenser's *Faerie Queene*, Bk. II., c. 11—

"For by those ugly forms  
weren portray'd  
Foolish delights, and fond  
*abusions*,  
Which doe that sense beslege  
with light illusions."

The word is used in the same sense by Chaucer.

117. "An if this be at all," i.e. "If this have a real existence,"

Shakespeare frequently uses *to be* as a principal verb in the sense of "to exist," "have existence." Cf. *Cymbeline*, I. iv. 81, "the most precious diamond that is," and III. iv. 148, "which must not yet be but by self-danger," and cf. lines 122<sup>a</sup> of this scene.

118. "Thy Dukedom I resign. Through the treachery of Antonio the Duchy of Milan had been made a fief of Naples, and Alonso now resigns his claim of sovereignty over it.

119. "Pardon me my wrongs," i.e. the wrongs done by me. Cf. line 11, "Your release," and 25, "their high wrongs."

121. "Let me embrace thine age." Abstract for concrete = "thee, old man." (See Grammatical Notes for other examples.)

- 123-4. "You do yet taste Some subtilties o' the vile," i.e. experience deceptions.

For *taste* in this sense, cf. *Richard II.*, III. ii. 176,

"feel want, *taste* grief." Similarly to-day we use such phrases as "*to have a taste* of the whip."

On the word *subtillities* Steevens remarks: "A phrase adopted from ancient cookery and confectionery. When a dish was so contrived as to appear unlike what it really was, they called it a *subtlety*. Dragons, castles, trees, etc., made out of sugar, had the like denomination. Froisart complains much of this practice, which often led him into mistakes at dinner."

In Sonnet cxxxviii. 4, we have "Unlearned in the world's false *subtillities*." And in Leland's (1506-1552) "De Rebus Britannicis Collectanea," Inthron of Abp. Warham, we have the word in the sense of a cunning device, an artificial representation—"A *subtilltie*, a kyng setting in a chayre with many lordes about hym, and certayne knyghtes with other people standing at the barre." The use of the verb "taste" in the preceding line makes such a term particularly appropriate here.

127. "I here could pluck his highness' frown upon you." To *pluck*, as here, in the simple sense of "draw," without any idea of violence or force is common in Shakespeare. Cf. *Macbeth*, IV. iii. 119, "Modest wisdom *plucks* me from over-credulous haste," and *Richard III.*, IV. ii. 65, "Sin will *pluck* on sin."
128. "And justify you traitors." To *justify* in Shakespeare nearly always, as here, meant

"to prove." Cf. *Winter's Tale*, I. ii. 278, "Say 't and *justify* 't." To *justify* now rather means "to prove to be just," and hence to "vindicate," though in such phrases as "to *justify* an assertion," our meaning is very similar to Shakespeare's.

129. "No." Either Prospero hears Sebastian's aside, or, more probably, he is in a word repeating what he has just said, "I will tell no tales."

136. "who three hours since Were wrecked upon this shore." (See Introduction, p. 139.)

139. "I am woe for 't, sir," i.e. sorry. There are three other passages in Shakespeare where *woe* is used as an adjective. Cf. *Antony and Cleopatra*, IV. xiv. 133, "*Woe, woe* are we."

But *I am woe* might easily spring from the phrase *woe is me*, which is used now, and which occurs in the Authorised Version, Psalm cxx. 5. And similarly in I. ii. 367, we had "thou'rt best" for "it were (or is) best for thee."

Yet *woe* is used as an adjective by Chaucer and Spenser. Cf. *The Wife of Bath's Tale*, 6496—

"*Wo* was the knight, and sorwefull he siketh" (i.e. sigheth) and *Faerie Queene*, Bk. II., c. 8—

"And looking up, when as his shield he lak  
And sword saw not, he wexed wondrous *woe*,"

and Dryden, also in *The Wife of Bath's Tale*, has—

"*Woe* was the knight at this severe command."

145. "As great to me as late," an elliptical expression = "as great as yours, and has happened to me as recently."

For *late* in this sense of "recent," cf. *Richard II.*, III. ii. 3, "Your *late* tossing on the seas." And we still use "of late" and "lately" in the sense of "recently."

- 154-5. "these lords at this encounter do so much admire." *Admire*, in Elizabethan English, always meant simply "regard with wonder" without any idea of approbation. Shakespeare often uses it intransitively as here.

Cf. *Twelfth Night*, III. iv. 165, "Wonder not, nor *admire* not in thy mind."

In Latin both *mirari* and *admirari* meant to "wonder," and were used both transitively and intransitively. To *admire* is now always transitive, though to "wonder" is intransitive.

159. that very duke Which was thrust forth of Milan, who most strangely . . . was landed." Note the change of relatives: perhaps *duke* may be regarded as antecedent to "*which*" and "I" to "*who*."

174. "for a score of kingdoms you should wrangle," i.e. you might be allowed to wrangle if we were playing for *twenty* kingdoms (without going so far as to be playing for the whole world").

There is perhaps a play on the other meaning of *score*, viz. a "reckoning kept by notches"; it would then mean that each notch, or *score*, or, as we say, *stake*, was a kingdom. If they were playing for a stake of

a kingdom a game Miranda would call his cheating fair.

186. "Your *eld'st* acquaintance," i.e. "oldest," or as we should say, "longest."

For the monosyllabic superlative cf. IV. i. 101—*high'st*. We always use *eldest* in the meaning of "born before others." But Shakespeare frequently uses *elder* and *eldest* where we should use "older" and "oldest." Cf. *Hamlet*, III. iii. 37—"It hath the primal *eldest* curse upon't, a brother's murder."

- 199-200. "Let us not burden our remembrances with A heaviness that is gone." This is the reading of the Folios, and affords another example of Shakespeare's use of abstract nouns in the plural, but Pope and others read *remembrance*. *Heaviness* = grief.

For *heaviness* in this sense cf. *Richard II.*, II. ii. 1-4—

"Madam, your majesty is too much sad

You promis'd when you parted with the king,

To lay aside life-harming *heaviness*,

And entertain a cheerful disposition."

It is to be noticed that the word generally bears this signification in Shakespeare, and is always used figuratively, i.e. never of literal weight. In I. ii. 308 we have the word in the sense of "drowsiness." We still use the adjective *heavy* in the sense of sorrowful when we speak of the heart being *heavy*. And Shakespeare also uses the adverb *heavily* in the sense of mournfully, cf. *Sonnet xxx.* 10—"And *heavily* tell o'er the sad account."

200. "I have inly wept," i.e. "inwardly."

Shakespeare only once elsewhere uses *inly* as an adverb. *Henry V.*, IV. Chorus 24—

"Sit patiently and *inly* ruminate  
The morning's danger."

226. "My tricksy spirit," i.e. full of tricks and devices.

Shakespeare uses the word only once elsewhere, *Merchant of Venice*, III. v. 74—

"I do know a many fools . . .  
Garnished like him that for a  
tricksy word,  
Defy the matter."

Cf. Warner's *Albion's England*, Bk. VI., c. 31—

"There was a *tricksie* girl I wot  
Albeit clad in grey,  
As peart as bird, as strait as  
boulit,  
As fresh as flowers in May."

228. "they strengthen From strange to stranger," i.e. grow stronger and stronger. Elsewhere always used transitively by Shakespeare in the sense of "to make stronger."

236. "we, in all her trim, freshly beheld." Either "in an unimpaired state" or "anew," "again," for which latter sense cf. *Measure for Measure* I. ii. 175—"Put the drowsy act *freshly* on me."

239. "And were brought moping hither," i.e. in a state of semi-unconsciousness, acting without thought.

Shakespeare uses the word only twice elsewhere. The passage in *Hamlet*, where it occurs (III. iv. 81), points clearly to the meaning of the word—

"Eyes without feeling, feeling  
without sight  
Ears without hands or eyes,  
smelling sans all,  
Or but a sickly part of one  
true sense  
Could not so *mope*."

We now use the word rather in the sense of being out of spirits, but the following quotation bears out the older meaning of the word. Milton's *Paradise Lost*, Bk. xi.—

"Daemoniac phrenzies, moaping  
melancholie  
And moonstruck madness,"

And perhaps more striking is Bishop Hall's (1574-1656) *The Spirituall Bedleem*, Sol. 29—"Here one *mopishly* stupid, and so fixed to his posture, as if he were a breathing statue.

244. "more than Nature was ever conduct of." The abstract *conduct* for the concrete.

Somewhat similar is our use of the noun "pass" in the sense of a ticket which enables one to pass somewhere, and "guide" in the sense of "one who guides."

- 246-7. "Do not infest your mind with beating on The strangeness of this mind," i.e. Do not *worry* your mind with *pondering over*, etc.

*Infest* does not occur elsewhere in Shakespeare, but Spenser's *Faerie Queene*, Bk. II., c. 1, has—

"For, all I seeke, is but to have  
redrest  
The bitter pangs, that doth  
your hart *infest*."

For *beating* in this sense cf. I. ii. 176 and IV. i. 163.



243. "Single, I'll resolve you . . . of," i.e. When alone, I'll let you know all about. Cf. *King Lear*, II. iv. 25—

"Resolve me, with all modest haste, which way Thon mightest deserve, or they impose, this usage."

- 250 "every These happen'd accidents," i.e. every one of these events which have happened. This is the only passage where Shakespeare uses *every* like this.

In *As You Like It*, V. iv. 178, he has "*every* of this happy number," and in *Antony and Cleopatra*, I. ii. 38, "*every* of your wishes."

In *Winter's Tale*, II. iii. 35, *each* is similarly used, "At *each* his needless heavings."

For accidents in the sense of "incidents," "events," cf. 305.

*Happen'd*. We do not now use active participles as adjectives, but in Latin deponent participles are so used, e.g. *profectos servos vidi* = "I saw the slaves who had set out."

255. "Some few odd lads that you remember not." *Odd* here has been taken to mean either "strange," as now, or "unnoticed." But is it not rather a mere repetition of "*few*," and in the same sense?

We still say "an *odd* one or two" in the sense of some indefinite small number. And a shopkeeper sometimes "knocks off the *odd* pence" in a bill as being of small account, like these lads.

256. "Every man shift for all the rest," etc. Of course Stephano, who is drunk, means the opposite: "Every man shift for *himself*, and let no man take care for the rest."

258. Coragio, i.e. courage. The word is Italian, and is therefore appropriate in the mouth of Stephano.

It is once again used by Shakespeare in *All's Well That Ends Well*, II. v. 96, where it is Parolles, a follower of Bertram, Count of Rousillon, who is speaking: "Bravely, Coragio!" In Florio's Translation of "Montaigne" (1603) we have, "You often cried Coragio, and called Ça, ça."

258. "bully-monster," i.e. "dashing monster," "spark of a monster," cf. *Midsummer Night's Dream*, IV. ii. 19. "Oh sweet *bully* Bottom!"

259. If these be true spies which I wear in my head, i.e. if I see aright.

We use *spy* somewhat similarly in the word "*spy-glass*," though *spy* is there really a verb.

For "*true*" in this sense of "honest" cf. v. 69 and 268 below. And *Love's Labour's Lost*, "a *true* man or a thief that gallops so?" And to-day we speak of a jury as "twelve good men and *true*" in the same sense.

265. "one of them Is a plain fish," i.e. a mere fish, and nothing more. Just as we say "this is the *plain* truth"; "I am *plain* John Brown."

Cf. *Love's Labour's Lost*, V. ii. 603, "Judas Macca-bæus clipt" is "*plain* Judas."

or *plain* may be for "plainly," "is *plainly* a fish," with which compare *Love's Labour's Lost*, V. ii. 567, "My scutcheon *plain* declares that I am Alisander."

267. "Mark but the badges of these men," etc., *i.e.* "Mark what these men wear, and say if they are honest."

The *badges* are the stolen apparel, and there may be a reference to the silver badges worn by servants and engraved with the arms of their masters.

270. "and one so strong That could control the moon," *i.e.* that she could control.

For similar omission of personal pronoun *cf.* line 316 below. For witches' power to affect the moon, *cf.* "Golding's Translation of Ovid," where Medea says: "and thee, O lightsome moon I darken oft, though beaten brass abate thy peril soon."

271. "And deal in her command without her power." This might mean, as Malone says, "exercise the same influence as the moon, and act as her vicegerent *without being empowered to do so*"; but more probably, as Staunton says, *without her power* means "beyond or out of the range of her power."

We still use *without* somewhat in this sense when we say "*without* the gates," *i.e.* outside of the gates. And Shakespeare's *Midsummer Night's Dream*, IV. i. 158, has—

"Our intent  
Was to be gone from Athens,  
where we might

*Without* the peril of the  
Athenian law,"

*i.e.* beyond.

We also still use *deal in*, in this sense of "have to do with," "meddle with," *e.g.* "I don't *deal in* matters of this sort."

279. "And Trinculo is reeling ripe," *i.e.* sufficiently far gone in drunkenness for reeling, *ripe* meaning "in an advanced state."

*Cf.* Beaumont & Fletcher, "Woman's Prize," I. i. "Being drunk and *tumbling ripe*, *i.e.* ready to tumble.

280. "this grand liquor that hath gilded 'em." A reference to the elixir (*aurum potabile*) of the old alchemists, which they claimed could restore youth and confer immortality. As this was made of *gold*, the word *gilded* which follows is appropriate. It probably means "made red in the face," as drunkards are.

*Cf.* *Rape of Lucrece*, 60

"Beauty's red, which virtue  
gave the golden age,  
To *gild* their silver cheeks."

and *King John*, II. i. 316,  
"Gilt with Frenchmen's  
blood," and *Macbeth*, II. ii. 56, "I'll *gild* the faces of the  
grooms" (*i.e.* with blood).

In Beaumont & Fletcher's "The Chances," IV. iii, the word seems actually to mean "drunk":

Duke: "Is she not drunk, too?"  
2 Con.: "A little *gilded* o'er,  
sir."

284. "I shall not fear fly-blowing." Butchers pickle meat to prevent it getting *fly-blown*.

286. "I am . . . but a cramp."  
We should probably say now  
a mass of cramps, i.e. con-  
vulsions or spasms.

287. sirrah. This word, like our  
"fellow," is used in ad-  
dressing inferiors. It is very  
common indeed in Shake-  
speare, but is only once used  
in addressing a woman, and  
is never used in the plural.

288. "I should have been a sore one."  
A play on the two meanings  
of *sore*; (a) oppressive  
(as in III. i. 11); (b) in  
pain. Shakespeare has the  
same play in 2 *Henry VI.*,  
IV. vii. 9.

297. "And seek for grace," i.e.  
either "favour," "virtue,"  
or "mercy," in all of which  
senses the word is frequent  
in Shakespeare. Perhaps  
even a combination of the  
three.

308. "to see the nuptial." We  
always say *nuptials*.

In two passages in Shake-  
speare the Quartos read  
*nuptials*, the Folios  
*nuptial*. In this passage  
and two others the later  
Folios have *nuptials*, and  
the other old editions  
*nuptial*. In eight other  
passages all editions have  
*nuptial*. Thus *nuptial* is the  
best authenticated form.

310. "And thence retire me."  
Words such as *retire*, *repent*,  
*withdraw*, and *repose* were  
formerly reflexive, as they are  
still in French, and have  
now become intransitive  
through the dropping of the  
reflexive pronoun.

In commercial language  
we still talk of "*retiring* a  
bill." But Shakespeare often  
uses *retire* intransitively.

## EPILOGUE.

Many critics think this was not  
written by Shakespeare, and it is  
often ascribed to Ben Jonson. In  
the Folios it is printed on a page  
by itself. And for "Exeunt" we  
should have expected "Exeunt all  
but Prospero," if this was really to  
follow.

And the purpose of this Epilogue  
is totally different from that of the  
three other epilogues in Shake-  
speare's plays *As You Like It*,  
2 *Henry IV.* and *Henry VIII.*, and  
from the Chorus' words at the end  
of *Henry V.*

10. "With the help of your good  
hands," i.e. applause, which  
would break the spell. Cf.  
IV. i. 59, "No tongue! all  
eyes! be silent!" (so as not  
to break the spell); and  
IV. i. 124-7—

"Sweet, now, silence!  
Juno and Ceres whisper seri-  
ously;  
There's something else to do:  
hush, and be mute,  
Or else our spell is marr'd."

16. "Unless I be relieved by  
prayer." In Shakespeare's  
time, at the end of a play a  
prayer for the sovereign was  
offered up, all kneeling.

18. "And frees all faults," i.e.  
absolves, pardons. Cf. *Rape*  
of *Lucrece*, 1208—

"My life's foul deed, my life's  
fair end  
Shall free it."

And *Hamlet*, V. ii. 253, "*Free*  
me so far in your most  
generous thoughts."

## SHAKESPEARIAN GRAMMAR ILLUSTRATED FROM THE PLAY.

*The Authors are indebted to Dr. Abbott's "Shakespearian Grammar" for numerous suggestions contained in this and the succeeding section.*

### ADJECTIVES.

#### Adjectives used as Adverbs.

In Early English, adverbs were formed from adjectives by the addition of the suffix *e* (the mark of the dative). But this suffix, in common with others, was gradually dropped, and the adjective came thus to do duty for the adverb. Even adjectives which could never have formed adverbs by the addition of the suffix then came to be used as adverbs. Similarly, in French, adjectives are often used instead of adverbs, even where the corresponding adverb exists. Cf. *sentir bon, mauvais* = to smell nice, nasty, used rather than the adverbs *bien* and *mal*. We also at the present day use many adjectives adverbially, even when we have a corresponding adverb, e.g. quick, slow, nice, etc. It may be noticed, however, that this usage is now practically confined to adjectives that are short and common. No one would think, for instance, of saying or writing "to deny categorical" instead of "to deny categorically."

- I. ii. 21 And thy *no* greater father = not.
- I. ii. 89 *all* dedicated = wholly.
- I. ii. 329 *All* exercise on thee, i.e. "exercise their whole power."
- I. ii. 329-30 thou shalt be pinch'd  
As *thick* as honeycomb (cf. our modern "the blows fell *thick* and fast" in this sense of "numerously").
- I. ii. 409 And say what thou seest *yond*, for "yonder."
- I. ii. 421 Most *sure*, the goddess, for "surely."
- II. i. 20 you have spoken *truer* than you purposed = more truly.
- II. i. 204 *Wondrous* heavy = wonderfully.
- II. i. 280 Much *feater* than before = more gracefully.
- II. i. 322 *sure*, it was the roar = of a truth.
- III. i. 70 If I speak *true* = truly.
- IV. i. 249 With foreheads *villanous* low = villainously.
- V. i. 24 be *kindlier* moved than thou = more kindly, i.e. more naturally.
- V. i. 155 they devour their reason and *scarce* think = scarcely.
- V. i. 265 Very *like* = likely.
- V. i. 306 Go *quick* away = quickly.
- V. i. 810 our *dear*-beloved = dearly beloved.

## Adjectives used as Nouns.

Shakespeare frequently uses adjectives instead of nouns. This is common in Latin, e.g. *boni* = good men, *ignavi* = cowards, *multa* = many things, and in the singular *magnum* = a great thing. We still use many adjectives in the plural as nouns, e.g. "where the *wicked* cease from troubling and the *weary* are at rest," "the *rich*," "the *poor*," "the *dead*," etc. In all cases this is due to natural omission of a very easily understood word, such as *men*, *people*. But in such cases we always prefix the definite article, whereas Shakespeare frequently employs no article.

- I. i. 17 Nay, *good*, be patient, for "good sir."
- I. i. 25 the peace of the *present*, for "present *time*."
- I. i. 65 at *widest* = at their widest opening.
- I. ii. 144 In *few*, for "in a few words." Observe that we still say "in short."
- I. ii. 328 for that *vast* of night = dreary period.
- I. ii. 480 To the *most* of men = compared with the *majority*, or *most part*.
- II. i. 141 So is the *dear* 'st o' the loss, i.e. the greatest loss.
- II. i. 302 And when I rear my hand do you the *like*, i.e. the same thing.
- II. ii. 77 does not talk *after the wisest*, i.e. in the wisest *fashion*.
- III. i. 48 Of every creature's *best*, i.e. best *parts*.

## Adjectives used as Verbs.

A modern instance of this usage is seen in such phrases "to *better* oneself," "to *blue* clothes."

- V. i. 43. the *azured* vault.

## Adjectives Equivalent to Nouns Preceded by "Of."

Shakespeare often uses an adjective where we should use a noun preceded by "of." Conversely the French can make any noun equivalent to an adjective by prefixing *de*, e.g. *vins de France* French wines, and sometimes by prefixing *d*, e.g. *une tasse d thé* = a tea-cup.

- IV. i. 261 *aged* cramps, i.e. cramps such as the aged have.
- V. i. 67 the *ignorant* fumes, i.e. the fumes of ignorance, or the fumes which cause ignorance.
- V. i. 81 the *reasonable* shore = the shore of reason.

## Compound Adjectives.

- I. ii. 229 *still-vex'd* = ever troubled.
- II. i. 257 *sea-swallow'd* = drowned in the sea.
- III. iii. 32 *gentle-kind* = kind and courteous.
- III. iii. 64 *still-closing* = ever closing.
- IV. i. 69 *rocky-hard* = hard as rock, or, hard with rock.
- IV. i. 94 *Dove-drawn* = drawn by doves.
- IV. i. 99 *waspish-headed* = irritable.
- IV. i. 152 *cloud-capp'd* = reaching to the clouds.
- IV. i. 182 *filthy-mantled* = covered with filth or scum.
- IV. i. 261 *pinch-spotted* = spotted by being pinched.
- V. i. 296 *thrice-double*, i.e. sixfold.
- V. i. 310 *dear-beloved*, i.e. dearly beloved.



### Double Comparatives.

Just as negatives are sometimes doubled, so are comparatives for the sake of greater emphasis.

- I. ii. 19 I am *more better*.  
I. ii. 439 his *more braver* daughter.  
II. ii. 111 I'll pull thee by the *lesser* legs.  
IV. i. 27 Our *worser* genius.

### Transposition of Adjectives.

Just as in Latin, an adjective is in Shakespeare frequently put in what seems an unnatural position, either for the sake of calling attention to it and thus emphasizing it, or for the sake of euphony or metre.

- I. ii. 121-2                being an enemy  
To me *inveterate*, for "an inveterate enemy to me."  
I. ii. 142 With colours *fairer*, for "with fairer colours."  
I. ii. 201-3                Jove's lightnings, the precursors  
O' the dreadful thunder-claps, *more momentary*,  
And *sight-outrunning* were not,  
For, "were not more momentary," etc.  
I. ii. 284 A freckled whelp *hag-born*, for "hag-born whelp."  
I. ii. 451 I must *uneasy* make, for "make uneasy."  
II. i. 192 and IV. i. 202 good my lord. (Here not for emphasis,  
but "my lord" is regarded as one word).  
V. i. 145 *supportable* to make the dear loss, for "to make the  
dear (*i.e.* heavy) loss supportable."

### Unusual forms of Adjectives.

- |     |     |     |  |
|-----|-----|-----|--|
| I.  | i.  | 45  | <i>incharitable</i> , for "uncharitable."  |
| I.  | ii. | 14  | your <i>piteous</i> heart, for "full of pity," not, as now, "to be pitied."                        |
| IV. | i.  | 128 | the <i>windring</i> brooks, for "winding" or "wandering," or possibly for "winding and wandering." |
| IV. | i.  | 101 | <i>High'st</i> queen of state, for "highest."  |
| IV. | i.  | 155 | <i>insubstantial</i> , for our less correct "unsubstantial."                                       |
| V.  | i.  | 24  | <i>kindlier</i> = more kindly (though the adjective is here used adverbially).                     |
| V.  | i.  | 186 | Your <i>eld'st</i> acquaintance, for "eldest," i.e. "oldest."                                      |

## ADVERBS.

### Adverbs formed from Nouns.

Adverbs were originally cases of *nouns, adjectives* or *pronouns*. When formed from nouns they often take the s of the possessive case, *e.g. needs*, which is equivalent to "of necessity."

- I. i. 5 *cheerly* from *cheer*, instead of "cheerily" from "cheery."  
I. ii. 208 *sometimes* for "sometimes." So also II. ii. 9; II. ii. 12; III. ii. 152; V. i. 86. But in II. ii. 184 and III. ii. 151 *we have sometimes*.  
II. ii. 4 And yet I *needs* must come.  
II. i. 231 *Whiles* thus you mock it.  
III. i. 24 I'll bear your logs *the while*, i.e. meanwhile.

## Adverbs used as Adjectives.

- I. i. 74 The wills *above* be done, *i.e.* of the gods above.  
 I. ii. 226 *Safely* in harbour, for "safe" (but see Note).  
 II. i. 328 That's *verily*, for "true."  
 III. i. 32 You look *wearily*, for "weary."

## Adverbs as Nouns.

Just as adjectives can be used as nouns, so can adverbs. We still talk of *the when*, *the why*, and *the wherefore*, and we say *since when* and *from hence*. Greek adverbs were similarly transformed into nouns by prefixing the article, *e.g.* *oi vuv* = the men of to-day.

In French the adverb *chez* = at the house of, is used as a noun, *e.g.* *il alla de chez lui* = he went from his home, *mon chez moi* = my home.

In Shakespeare's time this substantival use of the adverb was even more common.

- I. ii. 19 *Of whence* I am, for "whence I am."  
 I. ii. 50 In the dark *backward* and abysm of time.  
 I. ii. 60 that we came *from thence*.  
 I. ii. 252 (Thou) think'st it *much* to tread the ooze = a great thing.  
 II. i. 278 you, doing thus, To the perpetual wink *for aye* might put This ancient morsel.

## Double Negative.

In modern English a double negative is practically equivalent to an affirmative, but in Elizabethan and Early English the second negative merely emphasizes the first, as in Greek. At the present day in provincial dialect the double negative is still used in emphatic denial. Mr. Punch once wrote a quadruple negative, "*Hasn't nobody seen nowhere never a hat?*" The French *ne-pas* and *ne-point*, the ordinary negative of a verb seems at first sight to be a double negative, but *pas* and *point* are really nouns, *ne-pas* = not a step, and *ne point* = not a point, as we still say, "not a jot."

- I. ii. 406 This is *no* mortal business *nor* *no* sound, for "nor any," "no" being equivalent to "not any."  
 III. ii. 22 *Nor* go *neither*.  
 III. ii. 23 And yet say *nothing* *neither*.  
 III. ii. 104 *nor* hath *not* One spirit to command.  
 III. iii. 16 they Will not, *nor* cannot, use such vigilance, *i.e.* neither will nor can.

## Transposition of Adverbs.

As in the case of adjectives, adverbs are transposed from their natural position—*i.e.* next to the word qualified—for the sake of emphasis. They are in such cases generally put earlier in the sentence, so as to attract attention to them at once.

- I. ii. 55 Sir, are *not* you my father? for "Are you not" my father? This is to emphasize the "you."  
 I. ii. 172 Here, have I . . . made thee *more* profit, for "profit more."

- I. ii. 237-8                      Ariel, thy charge  
                                     Exactly *is* perform'd, for "is performed exactly."  
 I. ii. 295                      If thou *more* murmur'st, for "murmur'st more."  
 I. ii. 426                      Which I do *last* pronounce, for "pronounce last."  
 I. ii. 495                      Hark what thou *else* shall do me, for "what else."  
 I. ii. 499                      But then *exactly* do, for "do exactly."  
 II. i. 127                      I *not* doubt.  
 II. i. 241-2                      *only* Professes to persuade, *i.e.* is a professor of  
                                     persuasion only.  
 III. ii. 1                      Tell *not* me = Tell me not.  
 III. ii. 130                      You taught me but *while-ere* = erewhile.  
 III. iii. 56                      to belch *up* you, for "to belch you up."  
 IV. i. 85                      some donation *freely* to estate, for "to estate freely."  
 IV. i. 101                      And be a boy right *out*, for "outright."  
 IV. i. 118                      This is a most majestic vision, and Harmonious  
                                     *charmingly*, for "charmingly harmonious."  
 V. i. 63                      Mine eyes, *even* sociable to the show of thine, *i.e.* in  
                                     sympathy even with.  
 V. i. 103                      Or ere your pulse *twice* beat, for "beat twice."  
 V. i. 113                      I *not* know.  
 V. i. 38                      Whereof the ewe *not* bites, for "bites not."  
 V. i. 304                      I *not* doubt.

#### Unusual form of Comparative.

Adverbs ending in *ly* now make their comparative by prefixing *more* to the positive, but Shakespeare often made the comparative in *lier*.

- II. i. 21                      You have taken it *wiselier* than I meant you should.

#### Miscellaneous Irregularities.

- I. ii. 119                      but nobly = otherwise than nobly. We still use the  
                                     preposition "but" in the sense of "except," though  
                                     not the adverb, which now means "only."  
 I. ii. 168-9                      Would I might *But ever* see that man, *i.e.* only see  
                                     him some day, the "ever" makes the but more  
                                     emphatic.  
 I. ii. 177                      thus *far forth* = thus far further, where the "forth"  
                                     emphasizes the "far."

#### ARTICLES.

*An* for "a" before aspirated "h."

In Elizabethan English "an" was always used rather than "a" before words beginning with *h*, whether aspirated or not.

- I. ii. 30                      No, not so much perdition as *an* hair.

#### Article inserted where we omit it.

Shakespeare frequently inserts the definite article before nouns in the vocative where we omit it.

- I. ii. 59                      O, *the* heavens! for "O, heavens."  
 I. ii. 116                      O *the* heavens! for "O, heavens."  
 III. iii. 51                      Brother, my lord *the* duke! for "my lord duke!"

## Article Omitted.

In Elizabethan English the article *a* was more emphatic than with us, and almost meant *one*; hence, when no emphasis of singularity was required, it was frequently omitted.

We still omit the article *the* in such phrases as *by land and sea, by heart, by rote, on foot, at home*.

- I. i. 10 have care, for "have a care," which form Shakespeare uses elsewhere, cf. *Venus and Adonis*, I. ii. 28, "Good cousin, *have a care*, this busy time."
- I. i. 19 To cabin, for Go to *the* (or your) cabin.
- I. i. 39 Bring her to try *with main-course*, for with *the* main course.
- I. i. 66 gape *at widest*, for at *the* widest, cf. our "at most," "at least."
- I. ii. 194 Perform'd to *point* = executed to a (or *the*) point, i.e. exactly. Shakespeare also uses *to the point* in this sense, *Measure for Measure*, III. i. 254, "Agree with his demands *to the point*."
- I. ii. 427 If you be *maid* or no, for "a maid."
- II. i. 149 Had I *plantation* of this isle = the colonising.
- II. ii. 65 While Stephano breathes *at nostrils*, for "at *the* nostrils."
- III. ii. 30 I am *in case* to jostle a constable, for "in a condition," "ready."
- IV. i. 262 cat o' mountain = of *the*.

## Article used for Possessive Pronoun.

Cf. the French use of the article instead of the possessive pronoun, where there is no doubt as to the possessor, e.g. *J'ai mal à la tête* instead of *à ma tête* (I have a headache).

- I. ii. 127 With all *the* honours, for "*its*."

An and an if for *if*.

- II. i. 187 *An* it had not fallen flat-long.
- II. ii. 123 *An* if they be not sprites.
- V. i. 117 *An if* this be at all.

And for *so*.

- I. ii. 186 *And* give it way.

As omitted after *so* and *such*.

- I. ii. 101-2 Made *such* a sinner of his memory  
To credit his own lie (for *as* to credit).
- II. i. 173-4 I would with *such* perfection govern, sir,  
To excel the golden age (i.e. *as* to excel).
- IV. i. 119-20 May I be *bold* To think these spirits (where both  
"so" and "as" are omitted.)

As for *as if*, and *as* . . . *as*

- II. i. 127 *As* stooping to relieve him.
- IV. i. 178 *As* they smelt music.
- V. i. 289 This is a strange thing *as* e'er I looked on, i.e. *as*  
strange a thing *as*.

But for *but that*. (See also under Elliptical Expressions, page 175.)

I. ii. 209 Not a soul *But* felt a fever of the mad.

I. ii. 400 Nothing of him that doth fade,  
*But* doth suffer a sea-change.

I. ii. 414 and, *but* he's something stain'd.

II. ii. 30 Not a holiday fool there *but* would give a piece of silver.

III. i. 44 Never any with so full soul, *but* some defect in her did quarrel.

For = *because*.

I. ii. 273 And, *for* thou wast a spirit too delicate.

Nor . . . nor for *neither* . . . nor.

I. ii. 147 *Nor* tackle, sail, *nor* mast."

II. ii. 4-6 But they'll *nor* pinch . . . *nor* lead me.

Or ere *ere*.

I. ii. 11 *or ere* It should the good ship so have swallow'd.

V. i. 103 and return, *Or ere* your pulse twice beat.

Or . . . or is used where we should use *either* . . . or.

I. ii. 83-4 (He) *or* changed 'em, *or* else new form'd 'em.

I. ii. 249 Without *or* grudge *or* grumblings.

IV. i. 80 *Or* Phœbus' steeds are founder'd *or* Night kept chain'd below.

Such . . . that for *such* . . . as.

V. i. 252-3 I have been in a *such* a pickle . . . *that* will never out of my bones.

That for *so that*.

This is probably for the sake of brevity.

I. ii. 85-6 *that* now he was the ivy.

I. ii. 371-2 make thee roar *That* beasts shall tremble.

III. ii. 156 Ready to drop upon me, *that*, when I waked I cried to dream again.

IV. i. 183 Dancing up to the chins, *that* the foul lake O'erstun't their feet.

That for *provided that*.

V. i. 150 *That* they were, I wish myself mudded in that oozy bed.

That frequently omitted where we should expect it inserted. This is generally before a dependent subjunctive. Cf. Latin *fac scias* for *fac ut scias*; *cura venias* for *cura ut venias*.

I. ii. 169 Would  $\wedge$  I might but ever see that man.

I. ii. 350 Would  $\wedge$  't had been done.

I. ii. 422-3 Vouchsafe  $\wedge$  my prayer May know.

II. i. 243-4 'Tis as impossible that he 's undrown'd

As  $\wedge$  he that sleeps here, swims.

II. i. 323 'Tis best  $\wedge$  we stand upon our guard.

III. i. 16 I would  $\wedge$  the lightning had Burnt up these logs

III. ii. 46 I would  $\wedge$  my valiant master would destroy thee.

III. iii. 77 and do pronounce by me

$\wedge$  Lingring perdition, . . . shall step by step attend

V. i. 118 and do entreat  $\wedge$  Thou pardon me my wrongs.



Whiles (Gen. of A.S. *hwil*, a time = during the time) for "whilst."  
Shakespeare uses both forms indifferently.

- I. ii. 344 *whiles* you do keep from me.
- II. i. 223 *Whiles* thou art waking.
- II. i. 231 *Whiles* thus you mock it.
- II. i. 291 *whiles* you, doing thus.

## NOUNS.

### Abstract Nouns for Concrete.

Shakespeare often uses abstract nouns for concrete ones, especially when he wishes to draw particular attention to the *quality* possessed, rather than to the mere *possessor* of it. It is as if an italicized adjective and a common noun were compressed into one word—an abstract noun.

- I. ii. 368 Shrug'st thou, *malice*? = malicious creature.
- I. ii. 426-7. O you *wonder*! No *wonder*, = wonderful thing.
- II. i. 249 But doubt *discovery* there = what it discovers.
- II. i. 253 Ten leagues beyond *man's life* = where men live.
- V. i. 121 Let me embrace *thine age*, *i.e.* thee, old man.
- V. i. 218 Now, *blasphemy*, *i.e.* "blasphemer."
- V. i. 241 Bravely my *diligence* = diligent spirit.
- V. i. 244 more than nature Was ever *conduct* of = conductor.
- V. i. 286 I am . . . but a *cramp*, *i.e.* a man full of cramps.

### Abstract Nouns used in the Plural.

We do not often use abstract nouns in the plural, but Shakespeare often does, as does Tacitus in Latin, to express (1) the different actions which go to form the abstract idea; (2) the different persons to whom the abstract idea may be applied.

- I. i. 78 The *will*s above = the will of those above—(2).
- I. ii. 450 They are both in either's *powers* = *i.e.* in each other's power—(2).
- II. i. 66 their freshness and *glosses*—(2).
- III. iii. 67 Your swords are now too massy for your *strengths*—(2).
- III. iii. 79 whose *wraiths* to guard you from—perhaps (1) rather than (2) here.
- III. iii. 90 mine enemies are all knit up In their *distractions*, *i.e.* derangement of mind—(1) or (2).
- V. i. 199 Let us not burthen our *remembrances*—(2); but other read "*remembrance*."

### Compound Nouns.

Shakespeare is fond of coining compound nouns and adjectives in addition to those current in the language, *e.g.*—

- I. ii. 170 *sea-sorrow*, *i.e.* grief suffered on the sea.
  - I. ii. 177 *sea-storm*, *i.e.* a storm at sea.
  - I. ii. 400 *sea-change*, *i.e.* a change brought about by the sea.
- These three, together with the adjective "*sea-swallow'd*" (II. i. 257), are peculiar to *The Tempest*.
- III. iii. 81 *Heart-sorrow*. (The folios, however, read "*heart's sorrow*.")

### Inversion of Natural order of Nouns.

- I. ii. 43    Of any thing the image tell me, for "tell me the image  
                of any thing."
- I. ii. 178-90                      bountiful Fortune  
Now my dear lady, hath mine enemies  
Brought to this shore,  
for "hath brought mine enemies." •
- I. ii. 203-5                         the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege, for "seem to besiege the most mighty  
Neptune."
- I. ii. 224-5                         Of the king's ship.  
*The mariners* say how thou hast disposed = say how  
thou hast disposed of the mariners of the king's ship.
- I. ii. 353    Which any print of goodness wilt not take, for  
                "which wilt not take," &c.
- II. i. 230    If you but knew how you the purpose cherish, for  
                "cherish the purpose."
- III. i. 2    Their labour delight in them sets off, i.e. delight in  
                them sets off their labour.
- V. i. 168    My dukedom since you have given me again, i.e.  
                since you have given me again my dukedom.
- Epilogue 11-12    Gentle breath of yours my sails must fill, i.e. must  
                                fill my sails.

### Irregular Forms of Nouns.

- I. ii. 53 Twelve *year* since, for "twelve years since." In  
O.E. *year* had no plural form.
- I. ii. 248 I have . . . made thee no *mistakings*. "Mis-  
take" as a noun is not found in Shakespeare.
- I. ii. 396 Full *fathom* five, for "fathoms"; but in V. 55, we  
have "certain *fathoms*."

### Nominative Absolute.

Most languages have an absolute use of a case. In Latin it is the ablative, in Greek the genitive, and in Anglo-Saxon it was the dative. When the dative inflection was dropped, this looked like the nominative, and is now regarded as the nominative. As in Latin, the participle is often omitted in this construction.

1. ii. 74 *those being all my study* = as those (i.e. the Liberal arts) were all I cared for.
1. ii. 128 *A treacherous army levied* = a treacherous army being levied.
1. ii. 162 *who being then appointed Master*. This construction is unusual with the relative, though in Latin it is common, e.g., *quo facto* = which being done. We should have expected "*he being*."
1. ii. 230 The mariners all under hatches *stow'd* for "being stow'd."

- I. ii. 330 each pinch *more stinging*, for "being more stinging."  
 I. ii. 379 The wild waves *whist* = being silent.  
 I. ii. 437-8 the Duke of Milan And his brave son *being twain*.  
*i.e.* being two of them.  
 III. iii. 102 *But one fiend at a time*, I'll fight their legions o'er  
*i.e.* there being but, etc., and equivalent to "i.  
 there be only."  
 V. i. 28 *they being penitent*, The sole drift of my purpose doth  
 extend Not a frown further.  
 V. i. 99-100 *the master and the boatswain Being awake*, enforce  
 them to this place.

#### Nouns as Adjectives.

Proper Nouns are easily regarded as adjectives, and Shakespeare extends the use to common nouns. We ourselves talk of "a garden wall," "a ferry boat," "a mountain range," etc.

And in French any noun can be made into an adjective by prefixing *de*, e.g. *vins de France* = French wines.

Similarly, in Latin a noun in the genitive case (accompanied by an adjective) was used attributively, e.g. *vir summi ingenii* = a man of the greatest ability.

- I. ii. 10 Had I been any god *of power* = "powerful" god.  
 I. ii. 55 A prince *of power* = a "powerful" prince.  
 I. ii. 76 And to my state grew *stranger* = grew "unfamiliar"  
 with the affairs of my state.  
 I. ii. 209 a fever *of the mad* = a fever "such as the mad feel"  
 (adjectival phrase).  
 I. ii. 210 Some tricks *of desperation*, *i.e.* such as desperate  
 people play.  
 II. i. 241 For he's a spirit *of persuasion*, *i.e.* whose business  
 is persuasion.  
 V. i. 139 I am *woe*, for "t," *i.e.* woeful or sorry (perhaps from  
 confusion with the phrase "woe is me," *i.e.* to me).  
 V. i. 156 Their eyes do offices *of truth*, *i.e.* perform truthful  
 functions.  
 V. i. 275 this thing *of darkness*, *i.e.* dark, black.

#### Noun as Adverb.

- I. ii. 414 And, but he's *something* stain'd, for "rather." We  
 still use "somewhat" in this sense.

#### Nouns as Verbs.

We usually make short nouns and adjectives into verbs by the addition of *en*. But in Elizabethan English the tendency was to drop such suffixes. And at the present day also we often form verbs without any suffix from nouns and adjectives. Cf. to *black* boots, to *train* to a place, to *bicycle*, for "blacken," and "go by train," etc.

- I. ii. 97 He being thus *lorded*, *i.e.* made a sort of lord, invested  
 with the power of a lord.  
 II. 165 Which since have *steaded* much, *i.e.* stood in good  
*stead*.

- I. ii. 843 here you *sty* me, *i.e.* confine as in a sty. Similarly we talking nowadays of "pigging" in the sense of "living like a pig."
- I. ii. 880 *Foot it* fealty = dance.
- I. ii. 464 Wherein the acorn *cradled*.
- II. i. 237 Which *throes* thee = pains,
- II. i. 240 When he is *earth'd* = buried in the earth.
- II. ii. 9 like apes that *mow* = make faces.
- III. ii. 7 if th' other two *be brained* like us = have brains.
- III. ii. 101 *paunch* him with a stake = run him through the paunch.
- III. iii. 99 it did *bass* my trespass, *i.e.* utter in a bass voice.
- III. iii. 102 And with him there lie *mudded*, *i.e.* sunk in the mud.
- IV. i. 81 My *unshrub'd* down, *i.e.* not planted with shrubs.
- IV. i. 85 And some donation freely to *estate*, *i.e.* to settle as an estate.
- IV. i. 90 Her and her blind boy's *scandal'd* company, *i.e.* which has become a scandal, scandalous.
- IV. i. 129 With your *sedged* crowns, *i.e.* made of sedges.
- V. i. 151 I wish Myself were *mudded*, *i.e.* sunk in the mud.

## PREPOSITIONS.

## Prepositions frequently Interchanged.

Perhaps what we are most struck with in Elizabethan English is the apparently loose use of prepositions. We are apt to think that a preposition which now means *some definite* relation, then meant *any indefinite* relation. The truth, however, is not that Elizabethan writers have widened, but that *we* have narrowed the functions of this useful "part of speech," and now use prepositions idiomatically, without reference to their origin or real meaning.

- I. i. 52 I'll warrant him *for* drowning = *against* drowning.
- I. ii. 65 Which is *from* my remembrance = *away from*, *out of*.
- I. ii. 87 And suck'd my verdure out *on 't* = *of*.
- I. ii. 123 *in lieu o'* the premises = *in return for*.
- I. ii. 165 *of* his gentleness = *out of*.
- I. ii. 232 *for* the rest o' the fleet = *as for*.
- I. ii. 364 my profit *on 't* = *of it*.
- I. ii. 456 the lord *on 't* = *of it*.
- I. ii. 480 To the most of men = *compared with* the majority.
- I. ii. 841 And they *to* him = *compared with*.
- II. i. 78 Such a paragon *to* their queen = *for*.
- II. i. 84 You make me study *of* that = *about*.
- II. i. 257 she that *from whom* We were all sea-swallow'd, *i.e.* in coming from whose wedding.
- II. ii. 78 *after* the wisest = *in the wisest* fashion.
- IV. i. 43 *with* a wink = *in the twinkling of* an eye.
- IV. i. 157 As dreams are made *on* = *of*.
- IV. i. 164 Come *with a thought* = *as quick as thought*.
- IV. i. 247 I will have none *on 't* = *of it*.
- V. i. 130 *For* you, most wicked sir = *as for*.
- V. i. 162 To be the lord *on 't* = *of it*.

- V. i. 230 We were dead of sleep = from sleep, cf. our "to die of starvation." But the Folios here read "asleep;" the emendation is Pope's.

- V. i. 238 on a trice = in a trice (i.e. moment).

#### Prepositions as Adverbs.

- II. ii. 10 And *after* bite me = afterwards. So in Latin, *post* was used both as preposition and adverb.

- III. ii. 165 let's follow it, and *after* do our work.

#### Transposition of Preposition.

- III. i. 81 yours it is *against*, i.e. is against it.

#### Preposition Omitted.

- I. ii. 109 *Me*, poor man, my library was dukedom large enough. This is equivalent to "as for me." The accusative was frequently used like this in Latin, and is called by the grammarians the "accusative of respect."

### PRONOUNS.

#### Change of Case.

*Ye* is properly nominative, *you* accusative. But Shakespeare uses both interchangeably, possibly *ye* being the less emphatic of the two. So we find *she* for *her*, *I* for *me*, and *him* for *he*.

- I. ii. 324 a south-west blow on *ye* And blister *you* all o'er.

- III. ii. 110 I never saw a woman, But only Sycorax, my dam and *she*, for "her."

- IV. i. 215 which may make this island Thine own for ever, and *I*, thy Caliban, For aye thy foot-licker, for "me."

- V. i. 15 but chiefly *Him* that you termed . . Gonzalo (abides), for "he."

- V. i. 170 to content *ye*, for "you" (objective).

#### Old Dative of Indirect Object.

The dative case of nouns and pronouns scarcely survives in the English of to-day except as the indirect object after "give," "lend," "buy," and "tell," and such verbs as would naturally be followed by "to." It has been replaced by the prepositions *to* or *for* with the objective, and *for* is rarely omitted now. But in Latin it was frequently used also after intransitive verbs, the most common form being the dative of advantage or disadvantage, which is generally represented in English by "for" with the objective. In the following examples we have no "for," and so must regard the pronouns as datives:—

- I. ii. 248 I have . . . made *thee* no mistakings = for thee.

- I. ii. 255 To do *me* business = for me.

- I. ii. 367 Fetch *us* in fuel = for us.

- I. ii. 495 what thou else shall do *me* = for me.

- II. ii. 176 I'll bear *him* no more sticks = for him (though here it may simply mean *to* him.)

- IV. i. 66 To make *cold nymphs* chaste crowns = for cold nymphs.

- IV. i. 89 The means that *dusky Dis* my daughter got = for dusky Dis.

- V. i. 172 You play *me* false.



**Ethic Dative.**

A dative use, confined to personal pronouns, and signifying that the person referred to is more or less concerned in the action. Cf. Latin *Quid mihi Celsus agit?* (What, I wonder, is Celsus doing); and *Julius Cæsar*, I. ii. 267, "He plucked *me* ope his doublet," i.e. *I saw him* pluck, etc.

- I. ii. 243-4 Let me remember thee what thou hast promised.  
Which is not yet performed *me*.

Though this may simply be the old dative of advantage.

**Personal Pronouns.**

*His* for *its*. "*Its*" is a modern word occurring only ten times in Shakespeare, who wrote at the beginning of the seventeenth century, but frequently in Dryden, who wrote at the end of it. It only appears once in the Authorised Version of the Bible (Levit. xxv. 5), as it is now printed, and not at all in the original edition of 1611. *His* was formerly the genitive case of both *he* and *it*, cf. "If the salt have lost *his* savour."

But note that we have the modern form in this play twice:—

- I. ii. 95 in *its* contrary.  
I. ii. 393 With *its* sweet air.  
*It, that* and *this* to denote affectionate familiarity or contempt.  
I. ii. 215 Why, *that's* my spirit = done like my dear good spirit.  
I. ii. 300 *That's* my noble master = thou art indeed, etc.  
I. ii. 310 'Tis a villain, for *he is*, cf. French *c'est un fourbe* = he is a villain.  
III. ii. 114 Is *it* so brave a lass, for "she," cf. above.  
IV. i. 210 yet *this* is your harmless fairy, monster, i.e. *he's* a fine harmless fairy, this of yours.  
V. i. 95 *that's* my dainty Ariel.

**Omission of Pronoun Subject.**

We still omit the subject in such familiar elliptical phrases as "prithee," "please," "pray," which may be regarded as interjectional imperatives. Shakespeare carries the practice further.

- I. ii. 372 No,  $\Delta$  pray thee. Supply I.  
I. ii. 478  $\Delta$  Beseech you, father. Supply I.  
II. i. 226 you Must be so too, if  $\Delta$  heed me. Supply you.  
II. ii. 124 That's a brave god and  $\Delta$  bears celestial liquor.  
Supply he.  
II. ii. 141 hast  $\Delta$  any more of this? Supply "thou," but here the *t* at the end of the verb probably serves for the pronoun as well as for the termination of the verb. In Provincial dialects now they say "as'ta" or "ast" for "hast thou."  
III. i. 64-5 The very instant that I saw you, did My heart fly to your service; there  $\Delta$  resides. Supply it.  
III. ii. 167 Wilt  $\Delta$  come? Supply thou, but cf. II. ii. 124 above.  
V. i. 270 and one so strong That  $\Delta$  could control the moon.  
Supply she.  
V. i. 315 promise you . . . sail so expeditious that  $\Delta$  shall catch Your royal fleet. Supply you.

## Personal Pronouns used Reflexively.

- I. ii. 425 How I may bear *me* here, for "myself."  
 V. i. 85 I will discase *me*, for "myself."  
 V. i. 311 And thence retire *me*, for "myself."

## Transposition of Pronouns.

- IV. i. 70 Where thou *thyself* dost air, for "dost air thyself."  
 IV. i. 75 Approach, rich Ceres, *her* to entertain, for "to entertain her."

## REFLEXIVE PRONOUNS.

## Reflexive Pronouns Standing alone in the Nominative.

- V. i. 22 shall not *myself* . . . be kindlier moved?  
 V. i. 150-1 I wish *Myself* were mudded.

## RELATIVE PRONOUNS.

## Irregularities of Case.

- I. ii. 80 *who* to advance and *who* To trash for overtopping,  
 for *whom*; nominative for accusative. (But the  
 Folios later than the first read "whom").  
 I. ii. 231 *Who* . . . I have left asleep, for "*whom*."  
 III. iii. 92 *whom* they suppose is drown'd, for "who," but see  
 Note on the passage.  
 IV. i. 4 *who* once again I tender to thy hand, for "whom."  
 Irregularities of Construction. (See Notes on the passages).  
 III. iii. 31. *Who*, though they are of monstrous shape, yet note,  
*Their manners* are more gentle-kind.  
 III. iii. 53-56 You are three men of sin, *whom* Destiny,  
 That hath to instrument this lower world  
 And what is in 't, the never-surfeited sea  
 Hath caused to belch up *you*.

## Omission of Antecedent.

- IX. i. 269 There be  $\Delta$  that can rule Naples. Supply others.

## Omission of the Relative.

The relative pronoun is often omitted in Shakespeare, and in modern English we more often than not omit it in the *objective* case, e.g. "The letter I am writing," "The train I caught," "The man I spoke to," for "The letter *which*," "The train *which*," "The man to *whom*." But, as we shall see below, Shakespeare sometimes omits the *nominative* relative.

- I. ii. 141 So dear the love my people bore me, for "so dear was the love *which*," etc.  
 I. ii. 457 There's nothing ill  $\Delta$  can dwell in such a temple.  
 Supply "which" or "that."  
 III. i. 1 There be some sports  $\Delta$  are painful. Supply "which" or "that."  
 V. i. 70 a loyal sir To him  $\Delta$  thou followest. Supply *whom*.

## Miscellaneous Peculiarities.

- I. ii. 7 a brave vessel *who*, for "which," as the vessel is personified.
- I. ii. 137 without *the* which. Note definite article with "which." The relative being practically equivalent to a noun is not unnaturally preceded by the article, especially where, as here, it is separated from its antecedent by another "which," cf. French *lequel, laquelle*, etc.
- I. ii. 343. (I) *which* first was mine own king, for "who." Perhaps used here instead of "who" as another noun to which "who" might refer comes between it and its own antecedent. In such cases in French *lequel (laquelle)* is used instead of *qui*.
- I. ii. 352-3 Abhorred slave  
Which any print of goodness will not take.  
Here "which" is contemptuous. Caliban is hardly regarded as a human being at all; he is only "filth."
- I. ii. 413 This gallant *which* thou seest, for "whom," but the "gallant" has just been called "it," so "which" is quite appropriate.
- II. i. 132-3 Where she at least is banish'd from your eye  
*Who* hath cause to wet the grief on't.  
If "eye" is the antecedent to "who" it is here personified. But the antecedent may be "she."
- II. ii. 13 All wound with adders, *who*, for "which," to show the active nature of the adders.
- III. i. 6 The mistress *which* I serve = whom.
- III. iii. 62 the elements *Of whom* your swords are temper'd.  
We should say "by which," but the elements are regarded as "active agents," i.e. more or less personified.
- V. i. 160 that very duke *Which* was thrust forth of Milan, *who* most strangely . . . was landed. Note change from "which" to "who." Perhaps "duke" may be regarded as antecedent to "which" and "I" to "who."

## VERBS.

## Archaic Forms of Past Participle.

Originally strong past participles ended in *en*, but in Elizabethan English there was a great tendency to drop this suffix, both in the infinitive and in the participle, and so we get many shortened forms of the participle, or what looks like the past tense for the participle.

- I. ii. 31 *Betid*, for betided = happened.
- I. ii. 63 (we were) blessedly *holp* hither, for "holpen," or the more modern "helped."
- I. ii. 148 (the rats) have *quit* it, for "quitted."
- I. ii. 257, 259 Hast thou *forgot*, for "forgotten."

But Shakespeare uses "forgotten" for the participle when joined with a noun. e.g. "a forgotten matter."

III. i. 37 I have *broke* your hest, for "broken." But Shakespeare also uses "broken," and always when joined adjectivally with a noun.

III. iii. 2 here's a maze *trod* indeed, for "trodden."  
Shakespeare uses "trod" to form both active and passive tenses, "trodden" to form passive tenses, and joined adjectivally to nouns.

III. iii. 71 Which hath *requit* it. Elsewhere always "requited."

III. iii. 89 mine enemies are all *knit* up, for "knitted" (which is not found in Shakespeare).

IV. i. 31 Fairly *spoke*. But Shakespeare also uses "spoken" for the participle.

IV. i. 99 Her waspish-headed son has *broke* his arrows, for "broken."

IV. i. 139 I had *forgot*, for "forgotten."

IV. i. 193 *loaden* with, for "laden." (But Shakespeare uses the one form about as often as the other).

V. i. 201 should have *spoke*, for "spoken," cf. IV. i. 31.

#### Interchange of weak and strong forms in Preterite.

I. ii. 93 (I) *awaked*, for "awoke"; but note that Shakespeare used both "shaked" and "shook," whereas he always uses "awaked."

I. ii. 211 All but mariners

Plunged in the foaming brine and *quit* the vessel.  
Shakespeare always uses "quit" for "quitted" in the preterite.

II. i. 326 "I *shaked* you, sir." Elsewhere, except in one other passage, Shakespeare always has "shook."

III. ii. 156 When I *waked*, for "woke," or "awoke," which Shakespeare does not use.

Be used for are.

(See Unusual Forms of Verbs, p. 179.)

"To be" as an Auxiliary of Intransitive Verbs.

As intransitive verbs express a *state* rather than an *action*, it is not unnatural to find the perfect tenses formed with the auxiliary "be" instead of "have," and in the case of verbs of motion both we and the French at the present day use "have" to draw attention to the "action" or "activity" expressed by the verb, but "be," if we are referring rather to the "existing state." Cf. French: "J'habite la petite chambre où tu *as couché* la dernière fois que tu *as passé* par notre village."—"I occupy the little room you *slept* in last time you *passed* through our village" (action). But "J'*étais couché* depuis deux heures et le danger *était passé*"—"I *had been asleep* for two hours, and the danger *was past*" (state).

I. ii. 259 who . . . *was* grown into a hoop.

II. i. 315 Why *are* you drawn, i.e. Why are you *in the state of* having your swords drawn?

II. ii. 39 Alas! the storm *is* come again, for "has."

II. ii. 117 Is the storm overblown, i.e. has the storm blown over? Is the storm over?

IV. i. 98 Mars's hot minion is return'd again, for "has."

IV. i. 141 the minute of their plot *is* almost come, for "has."

## Change of Tense.

Shakespeare sometimes passes abruptly from the past tense to the present, or present perfect, to bring the scene more vividly before our eyes. This present tense is usually called the "historic present."

- I. ii. 145-8 they *prepared* a rotten carcass of a butt . . . the very rats instinctively *have* quit it" = *had* quitted it.
- I. ii. 153-4 Thou *didst* smile . . . when I *have* deck'd the sea."
- I. ii. 201-5 Jove's lightnings . . . more momentary  
And sight-outrunning *were* not; the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
*Seem* to besiege, and *make* his bold waves tremble,  
for "seemed" and "made."
- I. ii. 489 "This man's threats . . . *are* but light to me, Might  
I but behold." A vivid use of "are" for the conditional "were."

## Compound Verbs.

As in the case of adjectives, Shakespeare sometimes coins a compound verb.

- V. i. 10 which *weather-fends* your cell, *i.e.* protects from the weather.

## Elliptical Expressions.

- I. ii. 399-400.  $\Delta$  Nothing of him that doth fade  
But doth suffer a sea-change.  
Supply "There is."
- I. ii. 447-8 O, if  $\Delta$  a virgin,  
And your affection  $\Delta$  not gone forth.  
Supply "you be" and "be."
- II. i. 226 you Must be so too, *if heed* me, *i.e.* if you will, or  
intend to, heed me.
- II. i. 248-9 Ambition cannot pierce a wink beyond  
*But doubt* discovery there,  
*i.e.* "cannot but doubt," or "but that it doubt,"  
*i.e.* without doubting.
- III. i. 43-6 never  $\Delta$  any  
With so full soul, but  $\Delta$  some defect in her  
Did quarrel with the noblest grace she ow'd.  
Supply "was there" and "that."
- III. i. 88-9 with a heart as willing  
As bondage e'er  $\Delta$  of freedom.  
Supply "was willing" (*i.e.* desirous or wishful).
- V. i. 82-3  $\Delta$  Not one of them  
That yet looks on me. Supply "there is."
- V. i. 145 As great to me as late, *i.e.* it is as great (as yours,  
and has happened) to me as lately.

## Imperative with subjects expressed.

We nearly always omit the subject to the imperative in the second person: Shakespeare frequently inserts it.

- I. ii. 25 Wipe *thou* thine eyes.
- IV. i. 185 Thy shape invisible retain *thou* still,



The Infinitive Form is often used for the Gerund.

When it is remembered that the gerund in Latin supplies the oblique cases of the infinitive, and that in English "to" was prefixed to the gerund before it was prefixed to the infinitive, the use of the present infinitive form for the gerund is not to be wondered at.

- I. ii. 265 sorceries terrible *to enter* human hearing = terrible to hear. This is really the ablative of the gerund.  
Cf. Latin *horribile dictu*.
- II. i. 321 O, 'twas a din *to fright* a monster's ear, i.e. "great enough to frighten."
- III. i. 79 What I shall die *to want* = through wanting; for the want of.
- III. ii. 80 I am in case *to juggle* a constable = for juggling.
- V. i. 233 Capering *to eye* her, i.e. dancing at seeing her.

Infinitive for Gerundive.

- III. ii. 109 And that most deeply *to consider* = to be considered.

Infinitive without "to" immediately after verbs other than auxiliaries.

To-day when we have a verb that is not an auxiliary, followed by the infinitive without "to," we put the object between the two, e.g. "I made him go," not "I made go him."

- I. ii. 293-4 that *made gape* the pine, for "made the pine gape."

- III. i. 63 to suffer The flesh-fly  $\wedge$  blow my mouth. Supply "to."

Conversely Infinitive with "to" after Auxiliary.

- III. i. 61 "and (I) would no more endure  
This wooden slavery than *to suffer*."

But here "to suffer" may be dependent not on "would," but on "endure."

Verbs now Intransitive used Transitive by Shakespeare.

In Latin the impersonal verb was used with a personal object, e.g. *me pudet* = it shames me," but we say "I am ashamed." This may be the origin of the inversion of voices. We still make some intransitive verbs transitive when used in a causal sense, e.g. "to fly a kite," "to run a horse."

- I. ii. 78 Dost thou *attend* me = attend to.
- I. ii. 122 *hearkens* my brother's suit" = hearkens to.
- I. ii. 198 I *flamed* amazement = flashed.
- I. ii. 242 Let me *remember* thee what thou hast promised = remind.
- I. ii. 365 The red plague *rid* you, i.e. "get rid of you," "rid me of you."
- I. ii. 366 For *learning* me your language = teaching, i.e. making to learn (causative).
- I. ii. 390 *Weeping* again the king my father's wreck, for "weeping over."
- I. ii. 408 The fringed curtains of thine eye *advance*, for "raise," or "lift up." This word is only once used intransitively by Shakespeare.
- I. ii. 453 I charge thee That thou *attend* me, i.e. be attentive to me.

- II. i. 302 And when I *rear* my hand = raise.  
 II. i. 303 To *fall* it on Gonzalo = let it fall (causative).  
 II. ii. 13 Sometime am I, All wound with adders (*i.e.* wound around with, encircled).  
 II. ii. 71, 80 If I can *recover* him, *i.e.* restore him. But Shakespeare also uses the word intransitively = to grow well again.  
 II. ii. 99 If all the wine in my bottle will *recover* him.  
 IV. i. 144 some passion That *works* him strongly = works upon, agitates.  
 IV. i. 177 *Advanced* their eyelids, *cf.* above I. ii. 403.  
 V. i. 35 Ye that . . . do *fly* him, *i.e.* fly from.  
 V. i. 64 Mine eyes . . . *fall* fellowly drops, *i.e.* let fall.  
 V. i. 311 And thence *retire* me, *i.e.* retire. Also used intransitively by Shakespeare.

#### Verbs now Transitive used Intransitively by Shakespeare.

Shakespeare sometimes uses intransitively verbs which are now transitive, probably because in Early English many verbs were intransitive which are now transitive.

- I. i. 35 our own doth little *advantage* = is of little help.  
 I. ii. 165 Which since have *steaded* much = have been of great benefit. But elsewhere Shakespeare uses the word transitively.  
 I. ii. 328 Shall all *exercise* on thee, *i.e.* practice their power.  
 I. ii. 368 *Shrug'st* thou, malice? *i.e.* dost thou shrug thy shoulders?  
 I. ii. 464 Wherein the acorn *cradled* (never used transitively by Shakespeare, and only at all in this passage).  
 II. i. 181 they always *use* to laugh = are accustomed.  
 II. i. 315 Why *are* you *drawn*? = have you your *swords* drawn.  
 II. ii. 43 I will here *shroud*, *i.e.* take shelter (only intransitive in Shakespeare in this passage).  
 II. ii. 189 we will *inherit* here, *i.e.* take possession. (Only intransitive in one other passage in Shakespeare.)  
 III. iii. 57 Where man doth not *inherit*.  
 IV. i. 142 Well done! *avoid*; no more! = avaunt, begone.  
 V. i. 105 Wonder and amazement *inhabits* here.  
 V. i. 154 these lords At this encounter do so much *admire* = wonder.

#### Inversion of Natural Order.

As with nouns and adjectives, so verbs are placed in an unnatural position in the sentence for greater emphasis.

- I. ii. 378 *Courtsied* when you have and kiss'd, for "when you have courtsied."  
 I. ii. 408 The fringed curtains of thine eye *advance*, for "advance the fringed," etc.

## Omission of Auxiliary Verbs.

- I. i. 4 fall to 't, yarely, or we *run* ourselves aground, *i.e.* shall run.  
 II. i. 127 I *not* doubt, *i.e.* do not doubt.  
 V. i. 38 Whereof the ewe *not* bites, *i.e.* does not bite.  
 V. i. 113 I *not* know, *i.e.* do not know.

## Omission of Verbs, chiefly of Motion.

With adverbs expressing motion, the verbs which they should qualify are frequently omitted. The adverb thus becomes almost an interjection, and in familiar speech to-day we often make the same omission, especially when the mood would be imperative.

- I. i. 8 Blow . . . if room enough, for "if *there be* room enough."  
 I. i. 18 Hence = Go hence.  
 I. i. 19 To cabin = Go to your cabin.  
 I. i. 30 Out of our way = Get out of our way.  
 I. i. 55 Off to sea again, for "let us get off."  
 I. ii. 65 Please you, farther, for "proceed farther."  
 I. ii. 218-19 On their sustaining garments  $\wedge$  not a blemish. But  $\wedge$  fresher than before, *i.e.* is not a blemish, but they are fresher, etc.  
 I. ii. 244 How now?  $\wedge$  moody? for "art thou moody"?  
 I. ii. 246  $\wedge$  no more! for "say no more."  
 I. ii. 366 Hag-seed  $\wedge$  hence = go hence.  
 II. ii. 45 I shall  $\wedge$  no more to sea = shall go.  
 III. i. 94 I'll  $\wedge$  to my book. Supply go back.  
 IV. i. 230 Let's  $\wedge$  alone. Supply go.  
 V. i. 97  $\wedge$  To the king's ship, invisible as thou art. Supply go.  
 V. i. 283 that . . . will never  $\wedge$  out of my bones. Supply get.

## Pregnant Construction.

- \* Two actions compressed into one: common in Latin.  
 E. ii. 275-8 she did *confine* thee . . . into a cloven pine.  
 I. ii. 362 Deservedly *confined* into this rock.  
 II. i. 194 laugh me *asleep*, *i.e.* to sleep.

## Plural Verb with Singular Subject.

- I. ii. 397 Of his bones *are* coral made, for "is." As if the plural word "bones" were the grammatical subject, and for the sake of euphony.  
 II. i. 235 The setting of thine eye and cheek *proclaim*. Plural in agreement with the logical rather than the grammatical subject.

## Singular Verb with Plural Subject.

Shakespeare often uses the *singular* form of the verb, where the subject is *plural*.

This is to be accounted for in several different ways:—

- (1) In Early English, in the Northern dialect, the plural of the verb ended in *s* or *es*.
- (2) The subject, though *apparently plural*, conveys a *singular* idea.

- (3) When the verb precedes the subject, the writer has perhaps not quite settled what the subject is to be. This may be compared to the French impersonal use of the verb. *Cf.* "Il y a des gens" or "il est des gens" = there are people.
- I. i. 19 What *cares* these roarers for the name of king? (3).  
 I. ii. 478 there is no more such shapes as he, for "are" (3).
- III. iii. 80 Whose wraths . . . Which here in this most desolate isle else *falls* (probably 2, but see Note on the passage).
- IV. i. 263 At this hour *Lies* at my mercy all mine enemies (3), and, as in the last example, the verb is immediately preceded by a singular noun, which is not its subject.
- V. i. 7 How *fares* the king and 's followers? (3), though perhaps "the king" is the real subject and the followers are added as an afterthought.
- V. i. 104 All torment, trouble, wonder and amazement *Inhabits* here (2 or 1).
- V. i. 216 here *is* more of us (3).

"Shall" and "will," "should" and "would."

*Shall* and *should* are frequently used by Shakespeare in other persons than the first to express futurity. Conversely, at the present day, the Irish use "will and "would" in the first person to express futurity.

- Cf.* II. i. 190 if she *would* continue in it = should.  
 II. i. 293 Sir Prudence, who *Should* not upraid = would.  
 V. 229-230 "If I did think, sir, I were well awake  
*I'd* strive to tell you" = I should.

#### Subjunctive Mood.

The simple subjunctive, without auxiliary, was employed much more frequently in Elizabethan English than it is at the present time.

- I. ii. 65 *Please* you, farther = *may* it please you, or *if* it please you. *Cf.* II. i. 199, "*Please* you, sir."

#### Unusual Forms of Verbs.

These forms are to be accounted for in two ways, (1) for the sake of vividness, and (2) by the classical use of the subjunctive after verbs of doubting and thinking—the subjunctive being, in Elizabethan English, subject to inflections.

- I. ii. 387 Where *should* this music *be*? for either for "where can this music be?" or "where *is*," etc. The French, especially in newspapers, use the conditional in relating a fact that has—according to report—happened, e.g. un accident *aurait eu lieu hier* = an accident (we are informed) *took place* yesterday. On the analogy of this, where *should* this *be*, seems equivalent to Where (I wonder) *is*, etc.

- II. i. 269 There *be* that can rule Naples = are (those). This *be* is not subjunctive, but the old form of the third plural present indicative. The form *are* is later, and is from the Scandinavian.
- II. ii. 107 If thou *beest* Stephano = be.
- II. ii. 110 If thou *beest* Trinculo = be.
- II. ii. 123 These *be* fine things = are.
- III. i. 1 There *be* some sports = are.
- III. ii. 26 if thou *beest* a good moon-calf = be.
- V. i. 111 Whether thou *be* 'st he or no.
- V. i. 119 But how *should* Prospero *Be* living? Cf. I. ii. 387 above.
- V. i. 134 If thou *be* 'st Prospero.
- V. i. 261 These *be* brave spirits = are.
- V. i. 279 Where *should they find*, i.e. can they have found? or, have they, as it seems, found?

Participles without the final "d."

- III. iii. 10 Our *frustrate* search = frustrated. (See Note on the passage).

Verbs used as Nouns.

- I. ii. 70 The *manage* of my state = management.
- II. i. 316 Wherefore this ghastly *looking*, i.e. these ghastly looks.
- III. iii. 94 why stand you in this strange *stare*? i.e. fit of staring.
- IV. i. 174 Beat the ground For *kissing* of their feet. Cf. also I. ii. 100, "by *telling* of it," and see Note on the passage; also I. ii. 222, "Whom I left *cooling* of the air" (though both of these are perhaps different from the present passage).

Miscellaneous Peculiarities.

- I. i. 66 to *glut* him, for "to *englut* him."
- I. ii. 37 *ope* thine ear, for "open thine ear."
- I. ii. 118 If this *might* be a brother = could be (from A.S. *magan* = to be able).
- I. ii. 230 The mariners all under hatches *stow'd*, for "bestowed."
- V. i. 48-9 graves . . have . . *oped*, for "opened."



## METRICAL CONSTRUCTION.

The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being *stressed*, or uttered with more voice than the first syllable of the foot, which is *unstressed*.<sup>1</sup> But as such a line would be too monotonous and formal for frequent use, the metre is varied in many ways. Consider the following lines, which are, on the whole, fairly regular:—

Where' should | this mu' | sic be' ? | i' the air' | or the earth' ?  
 It sounds' | no more' ; | and, sure' | it waits' | upon' ;  
 Some god' | o' the is' | land. Sit' ting on' | a bank, ||  
 Weep'ing | again' | the king' | my fath' | er's wreck', ||  
 This mu' | sic crept' | by me' | upon' | the wat(ers), ||  
 Allay' ing both' | their fu' ry and' | my pass(ion) ||  
 With its' | sweet air' : | thence I' | have foil' | ow'd it' ||  
 Or it' | hath drawn' | me rath' | er. But' | 'tis gone' || (I. ii. 387-394.)

For convenience sake we have marked alike all stressed syllables, but it will be noticed in reading aloud the above verses that *not all* second syllables are *equally stressed*. The syllables *be*, *on* (in "upon"), *on*, and receive only a very weak stress, and between this very weak stress and the strongest stress there are many intermediate degrees. By means of this variation in stress, monotony is avoided. Notice also that the word *this* in the first line is to be pronounced *th*, and that the fifth and sixth verses contain extra syllables. By these and many other regular devices the monotony which would arise from too great uniformity in structure is avoided.

The position of the stress is often changed. Instead of falling always upon the second syllable of the foot, the stress sometimes falls upon the first.<sup>2</sup> This inversion is most frequent at the beginning of a line, but it occurs also, not uncommonly, after a pause in another part of the line—

- III. i. 55. An'y | compan' | ion in' | the world' | but you' ||  
 III. ii. 100-1. Hav'ing | first seized' | his books' | or with' | a log' ||  
 Batt'er' | his skull' | or paunch' | him with' | a stake' ||  
 III. ii. 150. Sounds' and | sweet airs', | that give' | delight' | and hurt' not. ||

Many such examples of inverted stress at the beginning of a line may be found by the student in almost every part of the play. Many also will be seen in the succeeding quotations in this section. Examples of inverted stress occurring after a full stop in the middle of a line are—

- I. ii. 25. Lie there'. | my art'. | Wipe' thou | thine eyes' ; | have com'fort' ||  
 III. i. 63. The flesh' | fly blow' | my mouth'. | Hear' my | soul speak' ||  
 V. i. 220. Hast' thou | no mouth' | by land' ? | What' is | the news' ? ||  
 V. i. 144. And rest' | myself' | content'. | You' the | like loss'. ||

It occurs after a slighter pause than a full stop in—

- III. ii. 99. I' th' aft' | ernoon' | to sleep' : | there' thou | mayst brain' him ||

and it occurs where there is no pause at all in—

- III. i. 6. The mis' | tress which' | I serve' | quick'ens | what's dead'. ||

<sup>1</sup> A foot or measure so stressed is called an Iambus, and a line of five such measures an Iambic Pentameter.

<sup>2</sup> A foot of two syllables with the stress upon the first is called a Trochee.

An extra syllable (rarely a monosyllable) is frequently added before a pause, especially at the end of a line.

- III. I. 1-3. There' be | some sports' | are pain' | ful, and' | their la'(bour) |  
Delight' | in them' | sets off' : | Some kinds' | of base'(ness) |  
Are no' | bly un' | dergone', | and most' | poor matt'(ers) |  
III. I. 84-6. If not', I'll die' | your maid' ; | to be' | your fell'(ow) |  
You may' | deny' | me ; but' | I'll be' | your serv'(ant) |  
Whether' you will' | or no' ! | My mist' | ress, dear'(est) |

In line 84 the *ow* of "fellow" may be almost entirely slurred, and the word regarded as a monosyllable.

Occasionally (very rarely in the earlier plays) this superfluous syllable is a monosyllable.

- I. II. 2. Put' the | wild wa' | ters in' | this roar', | allay' (them) |  
I. II. 7. Who had' | no doubt' | some no' | ble crea' | ture in' (her) |

In this line *creature* may be pronounced as one syllable, and made to run on into *in* ; in that case *her* becomes the accented syllable.

- I. II. 40. I do' | not think' | thou canst', | for then' | thou wast' (not) |

The following lines contain two extra syllables—one in the middle and one after the last foot. Notice also that the stress is inverted after the pause in the middle.

- I. II. 38. Obey' | and be' | attent'(ive). | Canst' thou | rememb'(er) ? |  
I. II. 55. A prince' | of pow'(er). | Sir' are | not you' | my fath'(er) ? |

When this extra syllable occurs in the middle of a line it is found almost always after the second or third foot. Examples in which it occurs in the middle of the line only are—

- I. II. 140. My tale' | provokes' | that quest'(ion) | Dear', they | durst' not. |  
III. III. 66. Are like' | invul' | nera'(ble). | If' you | could hurt', |

In the following line the extra syllable is found after the fourth foot.

- I. II. 141. So dear' | the love' | my peo' | ple bore'(me) : | nor set' |

Such extra syllables are called double or feminine endings, and afford a useful indication of the approximate date of the play. Speaking generally, if the double endings are rare (e.g. 9 in *Love's Labour's Lost*, 1588), we may infer that the play is of early date; if they occur frequently, that the play belongs to Shakespeare's later period (e.g. 726 in *Cymbeline*, 1610-12). In *The Tempest*, which we have shown (see Introduction, pp. v., vi.) belongs to Shakespeare's latest period, they constitute about 33 per cent. of the whole number of blank verse lines.

Two extra syllables sometimes occur together, if unemphatic, before a pause, especially at the end of a line, thus giving the appearance of an Alexandrine. This form is particularly common in cases where the line is concluded with a proper name.

- I. II. 66. My broth' | er and' | thy un' | cle, call'd' | Anton'(io) |  
I. II. 210. Some tricks' | of desp' | era' | tion. All' | but mar'(iners) |  
III. I. 6. Have just' | our thame' | of woe' ; | but' for | the mir'(acle) |  
III. III. 87. And ob' | serva' | tion strange' | my mean' | er min'(isters) |  
V. I. 76. Expell'd' | remorse' | and na'(ture) ; | who, with' | Sebast'(ian). |

**Unaccented monosyllables.** Provided there be only one stressed syllable, there may be more than one unstressed syllable in any foot. This departure from the normal line is common in our play.

I. ii. 302. Go make' | thyself' | *like a nymph*' | *o' the sea*' : | be sub'(*ject*)' |  
*To no sight*' | but thine' | and mine' | in'vis' | ible' |

I. ii. 419. I ev' | er saw' | so no'(*ble*) |  
*It goes on*' | I see'.

III. iii. 53. Being most' | un'fit' | to live' | *I have made*' | you mad' |  
 IV. i. 53. *To the fi'* | re' | the blood : be more' | abstem'(*ious*)' |

**Accented unemphatic monosyllables.** Sometimes unemphatic monosyllables, such as *and*, *at*, *for*, *from*, *if*, *in*, *of*, *or*, are allowed to stand in an emphatic place and to receive stress. When they occur at the end of a line, they are called weak endings. These appear for the first time in considerable quantities in *Macbeth* (1605), and are numerous in *The Tempest*.

I. ii. 2. Put' the | wild wa' | ters in' | this roar' | allay' them |

III. i. 5. Would be' | as heav'(*y*) | to me' | as o' | dious, but' |

III. i. 33. No, no' | ble mis' | tress ; 'tis' | fresh morn' | ing with' me |

IV. i. 149. As I' | foretold' | you, were' | all spir' | its and' |

**Syllables omitted.** Syllables which we now pronounce might formerly be omitted in pronunciation.

Syllables ending in vowels were frequently elided before vowels, in reading, though not in writing.

I. ii. 153. Against' | what should' | ensue' | How came' | *we* ashore' |

*r* often softens a preceding unaccented vowel—

I. ii. 111. He thinks' | me now' | incap' | able' | confed'(*e*)rates' |

IV. i. 140. Of the | beast Cal' | iban' | and his' | confed'(*e*)rates' |

*Whether* and *ever* are frequently written or pronounced as monosyllables.

III. i. 89. As bond' | age e'er' | of free' | dom : here's' | my hand' |

V. i. 111. A heart' | y wel'come |

*Whether thou*' | be'st he' | or no' |

Similarly the words *Ferdinand*, *Antonio*, *Prospero*, etc., are frequently pronounced as dissyllables ; cf. I. ii. 212, IV. i. 8, V. i. 119, etc.

Prefixes are often altogether omitted.

I. ii. 220. In troops' | I have' | dispersed' | them 'bout' | the isle' |

III. iii. 109. Now 'gins' | to bite' | the spirits' | I do' | beseech' | you.

Notice also that *spirits* here, as often, is a monosyllable.

Examples of this slurring of syllables in words are very numerous. Cf. *fath'r*, I. ii. 1 ; *pit'ous*, I. ii. 14 ; *vess'l*, I. ii. 31 ; *hish'r*, I. ii. 63 ; *broth'r*, I. ii. 66 and 127 ; *pop'lar*, I. ii. 92 ; *be'ng*, I. ii. 97 ; *pow'r*, I. ii. 99 ; *prerog'ative*, I. ii. 105 ; *cor'net*, I. ii. 114 ; *impert'nent*, I. ii. 138 ; *dev'ls*, I. ii. 215 and III. iii. 36 ; *Medit'ranean*, I. ii. 234 ; *prom'se*, I. ii. 249 ; *sorc'ries ter'ble*, I. ii. 265 ; *pois'nous*, I. ii. 320 ; *qual'ties*, I. ii. 338 ; *purp'ses*, I. ii. 358 ; *flatt'rer*, III. iii. 8 ; *purp'se*, III. iii. 12 ; *vi'nds*, III. iii. 41 ; *va'l'r*, III. iii. 59 ; *desp'rate*, III. iii. 104 ; *gi'n*, III. iii. 105 ; *heav'nly*, IV. i. 86 ; *sparr's*, IV. i. 100 ; *prosperous*, IV. i. 104 ; *ign'rant*, V. i. 67, etc., etc.

Lengthening of syllables or words. On the other hand, many words are given an additional syllable in pronunciation.

- I. ii. 5. Dash'es | the f' | re out' | O', I | have suf' | fer'd. ||  
 I. ii. 371. Fill all' | thy bones' | with ash' | es, make' | thee ro'ar. ||  
 IV. i. 29. The edge' | of that' | day's cal' | ebra' | tion'. ||  
 IV. i. 110. Earth's' | in'crease' | fo' son | plen'ty. ||  
 V. i. 309. Where' I | have hope' | to see' | the nup' | tia'. ||  
 Epilogue 13. Which was' | to ple' | ase. Now' | I want. ||

Alexandrines are lines containing six distinct stresses. Real Alexandrines are sparingly employed by Shakespeare. ♀

- I. ii. 450. They are both' | in ei' | ther's pow'ers; | but this' | swift bus' | iness. ||

Apparent Alexandrines are more frequent, and the student is cautioned against describing every line which contains twelve or more syllables as an Alexandrine. Such lines can very often be reduced to five-foot lines by the omission of unemphatic syllables.

Examples of this process will be found in the verses scanned in the preceding pages. Others are—

- I. i. 89. I, thus' | neglect' | ing world' | ly ends', | all ded'icated. ||  
 I. ii. 111. He thinks' | me now' | incap' | able' | confed' (e) rates. ||  
 I. ii. 165. Which since' | have stead' | ed much'; | so, of' | his gentle'ness. ||  
 V. i. 28. In vir' | tue than' | in ven' | geance; they' | being pen'tient. ||  
 V. i. 234. And moe' | diver' | sity' | of sounds', | all hor'rible. ||

Again, many verses which appear to be Alexandrines are in reality trimetre couplets.

- I. ii. 299. And do' | my sp(t)rit' | ing gent'ly. ||  
 Do so' | and aft'er | two days'. ||  
 III. i. 31. And yours' | it is' | against'. ||  
 Poor worm' | thou art' | infect'ed. ||  
 III. i. 59. I there' | in do' | forget' ||  
 I am' | in my' | condition. ||

Short lines. Single lines are found with only four, three, or even two stresses. It will be observed that most of the examples quoted are in the form of questions, often interruptions, or occur at the end of a speech. Verses of four stresses are the least common.

Four stresses.

- III. i. 62. This woo' | en slave' | ry than' | to suff'er. ||  
 IV. i. 146. You do look' | my son', | in' a | moved sort'. ||

Three stresses and an extra metrical syllable.

- I. ii. 317. Come' | thou tor' | toise! when. ||  
 I. ii. 501. Come, toll' | ow. Speak' | not for him. ||  
 III. i. 96. Much bus' | iness ap' | pertain'ing. ||  
 IV. i. 53. No tongue' | all eyes' | be si'lent. ||

Three stresses.

- I. ii. 159. By Prov' | idence' | divine'. ||  
 I. ii. 188. Approach' | my Ar' | iel come'. ||  
 I. ii. 395. No' it | begins' | again'. ||

Two stresses.

- I. ii. 253. Of' the | salt deep'. ||  
 III. iii. 19. Mar'vel'lous | sweet mu'sic. ||  
 IV. i. 233. Make us' | strange stuff'. ||  
 V. i. 57. I'll drown' | my book'. ||

Interjectional lines. Some irregularities may be explained by the custom of placing ejaculations, nominatives of address, etc., out of the regular verse. Cf. I. ii. 260, "No, sir"; I. ii. 269, "Ay, sir"; I. ii. 320, "Come forth."

Accent. In Shakespeare many words are accented otherwise than at present; and, again, words are accented in one way at one time, differently, at another.

- I. ii. 98. Not on' | ly with' | what my' | reven' | us yield'ed. |  
 I. ii. 125. Should pre' | sently' | extir' | pate me' | and mine'. |  
 IV. i. 26. The most' | oppor' | tune place, | the strong'st' | sugges'tion. |

Notice the scansion of the line.

- I. ii. 53. Twelve ye' | ar since', | Miran' | da, twelve' | year since'. |

Rhyme. Rhyme is employed by Shakespeare in his different plays to mark:—

- (i.) The close of a scene. This was important at a time when plays were performed without change of scenery or dropping of curtains;
- (ii.) the conclusion of a train of thought. A rhymed couplet, frequently epigrammatic, or containing a summary of the situation, would ensure the noticing of the point by the audience;
- (iii.) the enunciation of a maxim or proverbial saying;
- (iv.) the formation of a resolution;
- (v.) the utterance of an "aside."

The only rhyming lines which occur in *The Tempest*, apart from the songs, express Ariel's "aside" at the end of the first scene of the Second Act.

Prospero my lord shall know what I have done:  
 So, king, go safely on to seek thy son.

The metre of the songs. The metre of the songs is generally trochaic, alternating with iambic in verses of varying lengths.

- I. ii. 376. Come' un | to' these | yell'ow | sands. | (*Trochaic.*)  
 And then' | take hands', | (*Iambic.*)  
 Court'sied | when' you | have' and | kiss'd |  
 The wild' | waves whist'. |

Juno's song in the Fourth Act is trochaic, with four feet in each verse.

- IV. i. 106. Hon'our, | rich'es. | marr'iage | bless'ing. |

Ariel's song in the Fifth Act is trochaic, with dactyls taking the place of trochees in the sixth and seventh lines.

- V. i. 89. Where' the | bee' sucks, | there' suck | I: |  
 In' a | cow'slip's | bell' I | lie; |  
 There' I | couch' when | owls' do | cry. |  
 On' the | bat's back | I do | fly |  
 Af'ter | sum'mer | merr'i'ly. |  
 Merrily, | merrily | shall' I live | now |  
 Un'der the | bloss'om that | hangs' on the | bough. |

Prose is used in the comic scenes and whenever it is desired to lower the dramatic pitch. It has already been pointed out (see p. xlv.) that Caliban, as being of a poetic nature, usually speaks in verse. He occasionally sinks into prose (II. ii.), but Stephano and Trinculo, who are more degraded than he, never rise to verse.



## HINTS ON PARAPHRASING.

1. Do not mistake the meaning of "to paraphrase." It is not to put into other words the *words* of a passage, but to express in clear and simple language the *meaning* of that passage.
2. Read over the passage to be paraphrased several times. Turn it over in your own mind. Endeavour to seize the general sense before writing anything down.
3. Put nothing down that you do not know the meaning of yourself. If *you* do not understand what you write, you may be sure no one else will.
4. Avoid the use of a dictionary if possible. If, however, you are compelled to use one, make sure that you understand the meaning selected for any word, and that it "fits in" with the rest of your rendering.
5. The paraphrase when finished should be such that it can easily be understood by any one who has not seen the original. After writing it, endeavour to forget the original and re-read your own version as if you were reading a new author.
6. In paraphrasing verse or condensed prose (such as Bacon's) it is almost always necessary to amplify in order to bring out the full meaning of any given passage, *i.e.* your version ought generally to be longer than the original.
7. Do not turn into the third person what is expressed in the text in the first person, and above all, do not change from the one to the other without good reason.
8. Simplify by breaking up long sentences into shorter ones. Change the order of words or even of sentences as much as you please provided you preserve the meaning of the passage.
9. Maintain the spirit and general character of the composition as far as possible. If you know the context of the extract, that knowledge should help you to express yourself appropriately. If you do not know the context, imagine a setting for the extract; this will help you to make your own version more vivid and more clear.
10. Be careful with your metaphors, do not mingle metaphorical with literal speech in one sentence. Use no greater number of words than necessary to convey your meaning, and use the simplest words you can which will fully express your thought.

**EXAMPLE.**

1. Paraphrase the following passage from Act IV. Scene i. 146-163:

"You do look, my son, in a moved sort,  
 As if you were dismay'd: be cheerful, sir,  
 Our revels now are ended. These our actors,  
 As I foretold you, were all spirits and  
 Are melted into air, into thin air:  
 And, like the baseless fabric of this vision,  
 The cloud-capp'd towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made on, and our little life  
 Is rounded with a sleep. Sir, I am vex'd;  
 Bear with my weakness; my old brain is troubled:  
 Be not disturb'd with my infirmity:  
 If you be pleased, retire into my cell  
 And there repose: a turn or two I'll walk,  
 To still my beating mind."

IV. i. 146-163.

**Paraphrase.**

You appear agitated, my son, as though the sights you have just witnessed gave cause for alarm. Think not so. The masque is over, and those who took part in it are no more. As I said before they were all spirits; now they have returned to the spirit-world whence they came. Even so the great masque, in which we all play our parts, shall one day be no more, but shall vanish like the visionary pageant you have beheld. Towers rising high into the skies, magnificent palaces of the great, sacred edifices, aye the universe itself and all that in it is shall vanish utterly; not even the minutest portion of this vast machinery shall escape the general destruction—not an atom shall remain, not a trace of the past glory. Life is but a dream, a momentary interval of movement in unending sleep, and we ourselves are as the phantoms we behold in our slumbers. Sir, I am beset with cares and anxieties, I pray you make allowances for my age and sufferings: be not infected with my weakness, nor think seriously of it. Enter my cell and rest while I myself will strive by exercise to still the agitation of my mind.

*We would impress upon the junior student the fact that many paraphrases differing widely the one from the other may be equally good and equally acceptable to the Examiner.*

## PROPER NAMES.

**Æneas**, son of Anchises and Aphrodite (Venus), great-grandson of Tros. He is the hero of Virgil's *Æneid*. At Carthage, a town in Africa, which he visited during his adventures, the Queen, Dido, fell in love with him, and at his departure slew herself.

*Ant.* How came that widow in? widow Dido!

*Seb.* What if he had said "widower Æneas" too?

II. i. 80.

**African**, an inhabitant of Africa, one of the five continents; it extended along the south of the Mediterranean Sea. Shakespeare speaks disparagingly of the inhabitants of Africa, who are of a brown or black hue.

That would not bless our Europe with your daughter,  
But rather lose her to an African.

II. i. 130.

**Arabia**, a vast peninsula in the S.W. of Asia, bounded by the Syro-Babylonian plain, the Persian Gulf, the Indian Ocean, and the Red Sea. Little was known of Arabia formerly, and many fables were current about it; one of these was to the effect that a fabulous bird, the phoenix, came from Arabia to Egypt once every 500 years, on his father's death, and having placed a large egg of myrrh inside him, buried himself in the sanctuary of Helios (Apollo). See Notes, I&I. iii. 23.

Now I will believe

That there are unicorns, that in Arabia

There is one tree, the phoenix' throne, one phoenix

At this hour reigning there.

III. iii. 21.

**Argier**, now spelt Algiers, a country on the north coast of Africa, west of Tunis, and east of Morocco. During the Middle Ages, a stronghold for pirates and other evil-doers. The witch Sycorax lived in Algiers, from which she was expelled.

Where was she born

Speak; tell me.

**Fir**, in Argier.

I. ii. 261.

This damn'd witch Sycorax . . . . from Argier

Thou know'st, was banished.

I. ii. 264.

**Bermoothes**, the Bermuda Islands, a group situated north-east of the West Indies and East of the United States. They had been recently discovered in Shakespeare's time, having been first sighted in 1515 by a Spaniard, Juan Bermudez, who gave them their name. A similar form of the word is used by Fletcher in *Woman Pleas'd*, I. ii. "To victual out a ship for the Bermoothes."

Thou call'dst me up at midnight to fetch dew  
From the still-vex'd Bermoothes.

I. ii. 228

**Carthage**, one of the most famous cities of the ancient world. Situated on the north coast of Africa, in what is now called Tunis, it was possessed of great maritime importance. It was reputed to have been founded by Dido, who was its queen, till she slew herself at Æneas' departure. Carthage was founded B.C. 853.

Widow Dido said you? you make me study of that: she was of Carthage, not of Tunis.

This Tunis, sir, was Carthage.

II. i. 83.

**Ceres**, called Demeter by the Greeks, was one of the great divinities of the Greeks. She was the deity of agricultural people, and was supposed to be the guardian of all products of the earth, such as grain, fruit, flowers.

Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, vetches, oats and pease:  
Thy turfy mountains, where live nibbling sheep,

. . . . . the queen o' the sky,

Bids thee leave these.

IV. i. 60.

Approach, rich Ceres, her to entertain.

IV. i. 75.

Scarcity and want shall shun you:

Ceres' blessing so is on you.

IV. i. 116.

Juno and Ceres whisper.

IV. i. 125.

**Claribel**. Daughter of Alonso king of Naples given in marriage to the King of Tunis.

*Ant.* Who's the next heir of Naples?

*Seb.* Claribel.

*Ant.* She that is queen of Tunis.

II. i. 251.

Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

II. i. 71.

See also II. i. 119, 113-7, 129-137.

**Destiny**, or **Fate**, was generally believed in, in Shakespeare's time. Destiny was the preordained determination of God, which was bound to come to pass, irrespective of other circumstances, and as such Destiny was regarded as unchangeable.

You are three men of sin, whom Destiny  
Hath caused to belch up you.

III. iii. 53.

**Dido** was the reputed founder of Carthage. She was married to her uncle, Acerbas, a priest of Heracles, and a man of immense wealth. He was murdered, and Dido built Carthage with his treasures, and became its Queen, while still a widow. Virgil in his *Æneid* makes Dido fall in love with Æneas, and slay herself at his departure.

Tunis was never graced before with such a paragon to  
their queen.

Not since widow Dido's time.

Widow! a plague o' that! How came that widow in?  
widow Dido!

"Widow Dido," said you? you make me a study of that:  
she was of Carthage not of Tunis.

II. i. 78.

**Dis**, also called **Hades** or **Pluto**, was the God of the Nether World. He was the son of Cronus and Rhea, and brother of Zeus and Poseidon. His wife was Persephone, the daughter of Ceres, whom he carried off from the upper world whilst she was gathering flowers.

Since they did plot

The means that dusky Dis my daughter got,  
Her and her blind boy's scandal'd company  
I have forsworn.

IV. i. 88.

**England**. Shakespeare refers to England as being inhabited by a race easily deceived, and as foolishly throwing away their money on any object of curiosity.

A strange fish! Were I in England now, as once I was,  
and had but this fish painted, not a holiday fool there but  
would give a piece of silver.

II. ii. 28.

**Europe**, one of the three divisions of the Ancient World, bordered by Asia on the east. Europe was considered the most enlightened and civilized portion of the globe, and the most advanced in military and peaceful pursuits. Europeans looked down upon Asiatics and Africans as their inferiors.



Sir, you may thank yourself for this great loss  
That would not bless our Europe with your daughter,  
But rather lose her to an African. II. i. 129.

**Fate** (see *Destiny*). The classical Fates were three in number—*Clotho*, the spinning fate; *Lachesis*, or the one who assigns to man his fate; and *Atropos*, or the fate that cannot be avoided. The Greeks regarded them as the dark and inexplicable powers of fate, daughters of the night.

Stand fast, good Fate, to his hanging!  
I and my fellows I. i. 33.

Are ministers of Fate. III. iii. 60.

**Fury**. The name of a dog.

Fury, Fury! there, Tyrant, there! hark! hark! IV. i. 257.

**Hymen**, the god of marriage, was invoked in the bridal song. He is described as the son of *Apollo* and one of the *Muses*. He is represented in works of art as a young man carrying a bridal torch.

Therefore take heed,  
As Hymen's lamps shall light you. IV. i. 22.

Here thought they to have done  
Some wanton charm upon this man and maid,  
Whose vows are, that no bed-rite shall be paid  
Till Hymen's torch be lighted. IV. i. 94.

**Ind, India**. A country of which very little was known in Shakespeare's time, and whose inhabitants were considered wild and barbarous. The name *India* was used in a vague sense to signify the south-east of Asia.

Do you put tricks upon's with savages and men of Ind? II. ii. 60.

**Indian** (see *Ind*). An inhabitant of India.

When they will not give a doit to relieve a lame beggar,  
they will lay out ten to see a dead Indian. II. ii. 33.

**Iris** was the daughter of *Thaumas* and *Electra*. She was the messenger of the gods, but especially of *Juno* and *Jupiter*. It seems probable that *Iris* was originally a goddess of rain, or actually the personification of the rainbow. *Ceres* answering her, says:

Hail, many colour'd messenger, that ne'er  
Dost disobey the wife of Jupiter;  
Who with thy saffron wings upon my flowers  
Diffusest honey-drops, refreshing showers,  
And with each end of thy blue bow dost crown  
My bosky acres and my unshrub'd down. IV. i. 76.

Italy, a country of Europe, washed by the Mediterranean Sea. In Shakespeare's time Italy was divided into many states, notably those of Milan, Venice and Naples.

My son is lost; and, in my rate, she too  
Who is so far from Italy removed  
I ne'er again shall see her.

II. i. 114.

**Jove, Jupiter**, was the great deity of the Latin nation. Jupiter took the supreme place as god and protector of the Roman people. He was the god of the sky, and also of oaths. In the temple he reigned as Jupiter Optimus Maximus, the head of the state and the giver of its power and wealth; in it were the earthenware image holding a thunderbolt and the *quadriga* which belonged to him as the god of thunder. His chief spouse and consort was Juno.

Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not.

I. ii. 201.

Hail, many-colour'd messenger that ne'er  
Dost disobey the wife of Jupiter.

IV. i. 76.

To the dread rattling thunder  
Have I given fire and rifted Jove's stout oak.

V. i. 44.

**Juno** was a moon goddess, and the consort of Jupiter, and as such regarded as the queen of heaven. She was the model and pattern of dignified womanhood and matronly honour.

High'st queen of state,  
Great Juno, comes; I know her by her gait  
Hourly joys be still upon you  
Juno sings her blessings on you.

IV. i. 101.

IV. i. 108.

Juno does command  
Come, temperate nymphs, and help to celebrate  
A contract of true love.

IV. i. 131.

She is styled "the queen o' the sky" in IV. i. 70, and "wife of Jupiter" in 77. See also IV. i. 125.

**Kate**, a character in Stephano's song, in which she appears as something of a shrew.

But none of us cared for Kate;  
For she had a tongue with a tang,  
Would cry to a sailor, "Go hang!"

II. ii. 52.

**Mall, Marian, Margery, Meg**, figure in Stephano's song as beloved by the sailors, in contrast to Kate.

The master, the swabber, the boatswain and I,

The gunner and his mate

Loved Mall, Meg, and Marian and Margery.

II. ii. 49.

**Mars** was an ancient Italian deity. Primarily he was a god of agriculture and of herds, but he afterwards became the god of war almost exclusively. His favourite was Venus, the goddess of love..

But in vain

Mars's hot minion is returned again.

IV. i. 97.

**Milan**, a city in the northern plain of Italy. In the Middle Ages formed an independent duchy, but merged into the kingdom of Italy.

The Duke of Milan

And his more braver daughter could control thee,

If now 'twere fit to do 't.

I. ii. 438.

O thou mine heir

Of Naples and of Milan, what strange fish

Hath made his meal on thee?

II. i. 117.

As thou got'st Milan,

I'll come by Naples.

II. i. 298.

**Mountain**, the name of a dog.

Hey, Mountain, hey!

IV. i. 256.

**Naiads**. The early Greeks and Romans, like other nations in an early stage of civilization, saw in all the phenomena of nature, some divine agent: springs, rivers, grottoes, trees, and mountains, all seemed to them fraught with life. Over these powers of nature watched so many deities called naiads. Naiads differed from goddesses in being localised in some particular place on the earth. They appear as companions of country deities such as Pan, Hermes or Artemis—

You nymphs, call'd Naiads, of the winding brooks

With your sedged crowns and ever-harmless looks,

Leave your crisp channels, and on this green land

Answer your summons.

IV. i. 128.

**Naples**, a town in Italy, situated on the Western coast, south of Rome. It was a considerable port, and is mentioned by Shakespeare as the port to which the dispersed fleet returned—

And for the rest o' the fleet

Which I dispersed, they all have met again

And are upon the Mediterranean flote,

Bound sadly home for Naples.

I. ii. 232.

See also I. ii. 431; II. i. 118, 251, 269; ii. 73; III. iii. 27;

V. i. 149, 308: Ep. 5.

Neptune was the chief sea-divinity of the Romans. He was the son of Cronos and Rhea, and the brother of Jupiter, Juno, Pluto and Athene. The palace of Neptune was in the depth of the sea near Aegae in Achaia, where he kept his horses with brazen hoofs and golden manes. The attribute of Poseidon, which distinguishes him also in works of art, was especially the trident, with which his various works of power were done—

The fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege, and make his bold waves tremble,  
Yea, his dread trident shake.

l. ii. 203.

Ye that on the sands with printless foot  
Do chase the ebbing Neptune and do fly him.

V. i. 34.

Night is described as one of the very first created beings, the daughter of Chaos, and the sister of Erebus. In the later poets Night is sometimes described as a winged goddess, and sometimes as riding in a chariot, covered with a dark garment, and accompanied by the stars in her course.

Or Phoebus' steeds are founder'd  
Or Night kept chain'd below.

IV. i. 30.

Paphos, the name of a town on the west coast of Cyprus. Paphos was the chief seat of the worship of Venus, who is said to have landed at this place after her birth among the waves. She had a temple here—

I met her deity  
Cutting the clouds towards Paphos, and her son  
Dove-drawn with her.

IV. i. 92.

Paradise, the abode of blest spirits in the future life; a place of joy and peace.

So rare a wonder'd father and a wise  
Makes this place Paradise.

IV. i. 123.

Phoebus, also called Apollo, was one of the greatest divinities of Greece. He was the son of Zeus and Leto. He was the god of prophecy and plagues, but he was above all the god of light and of the Sun, in which capacity he was supposed to drive his chariot of the sun from east to west each day—

Or Phoebus' steeds are founder'd  
Or Night kept chain'd below.

IV. i. 30.

**Setebos.** The chief deity of the Patagonians, represented as being of great stature and having a painted body. Shakespeare may have found this false god in Eden's *Hist. of Travayle*, in which we read, p. 434, "The gigantes, when they found themselves fettered roared like bulls, and cried upon Setebos to help them."

I must obey: his art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

I. ii. 373.

**Silver,** the name of a dog.

IV. i. 257.

**Sycorax,** a witch; born in Algiers and banished for her crimes; she was left on the desert island of the play. She imprisoned the spirit Ariel within a tree, gave birth to the monster Caliban and died on the island.

Hast thou forgot  
The foul witch Sycorax, who with age and envy  
Was grown into a hoop?

I. ii. 257.

This damn'd witch Sycorax  
For mischiefs manifold and sorceries terrible  
To enter human hearing, from Angier,  
Thou know'st, was banished.

I. ii. 264.

It was a torment  
To lay upon the damn'd, which Sycorax  
Could not again undo.

I. ii. 290.

All the charms  
Of Sycorax, toads, beetles, bats, light on you!  
I never saw a woman,

I. ii. 340.

But only Sycorax my dam and she;  
But she as far surpasseth Sycorax  
As great'st does least.

III. ii. 111.

**Tunis,** a country in the north of Africa, in which Carthage was situated. The capital of Tunis is the city of Tunis situated on a bay, close to the former site of Carthage.

She was of Carthage, not of Tunis.

This Tunis, sir, was Carthage.

II. i. 85.

See also II. i. 74, 101, 261, 265.

**Tyrant,** the name of a dog. (See *Fury*).

IV. i. 258.

**Venus,** the goddess of beauty and love, and of fruitful increase, whether of animal or vegetable life. By one account she was the daughter of Zeus and Dione, by another she sprung from the froth of the sea. She was the mother of Cupid.

Tell me, heavenly bow,  
If Venus or her son, as thou dost know,  
Do now attend the queen?

IV. i. 86.



## MASKS AT COURT ON PRINCESS'S MARRIAGE, FEB. 1613.

(From *Harrison's Description of England in Shakespeare's Youth.*)

*m.* 1612-13. *Shows and Masks* on Feb. 11, 13, 15, 16, *before and after the Marriage of the Princess Elizabeth, daughter of James I.* 1615, E. Howes. *Stowe's Annales*, p. 916, col. 1, l. 31, to col. 2, l. 10; then l. 56, p. 918, l. 57, col. 1.

*Triumphs upon  
the water in  
honor of the  
ensuing marry-  
age of the  
princesse Eliza-  
beth to the  
Palsgrau.*

The appoynted day of Marriage of the lady Elizabeth, with the Palsgrau drew neere. In honor whereof, there were prepared, and that with great speed, diuers kindes of triumphs, pastimes, and sundry deuises vpon the water: the first was vpon the Thursday night; before the wedding day and about X of the clock that night was performed many pleasant, strange, and variable fier-workes vpon the Thamis ouer against White-hall: these entertainments consisted of fantastique or enchanted Castles, Rocks, Bowers, Forrests, & other deuises floating vpon ye water, being as pleasant to behold by day, as they seemed strange by night, each property in due course seconded one another.

And vpon the Saturday, though suddenly prepared, yet very well appointed a stately fletee of ships, galeons, argoses, galleys, and bergantines, which all this week in most triumphant manner lay at anchor between London bridge and Whitehall, being in all warlike manner furnished with skilful, Nauigators, & nimble saylers, and with great Artillery, & small shot, in as ample manner as if it had bin for the best of seruice, and in such state and brauery, as might well haue daunted a daring aduersarie: for amongst these imaginary vessels of warre, there were some that were ships of war in deed, one whereof was the Kings pinnance, such as vntill then neuer shot the Bridge, nor thought possible to be brought so high into the ryuer: to encounter this Armado, there was also built a faire Castle at Stangate, and was fully furnished with small shot & great artillery, sufficient to haue staid ye passage of a proud enemy. This Castle with the forts, rocks, beacon, and store of warlike Turkish galleys, resembled Argier, to surprise and spoil the Christians ships comming in their way: or to bee imagined the battell of Lepanto, betweene the Christians & the Turke, in the yeere 1571, for such was the signification of this dayes triumph, which was very well performed: it began about 2 a clocke in the afternoone, and held on vntill ye euening; but the flood comming in, & the wind being easterly, impeacht some parte of their intended pastimes.

[Howes then describes the marriage of the lady Elizabeth and the Palsgrave on Shrove Sunday, the 14th of February, 1612-13, and goes on with the Masks in honor of it: cp. Busino, below.]

And that night in honor of this ioyfull nuptiall, there was a very stately Maske of Lords & Ladies, wt many ingenious speeches, delicate deuises, melodious musique, pleasant daunces, with other princely entertainements of tyme, all which were singularly well performed in the Banqueting house.

*A Maske of  
Lord[s] and  
Ladies.*

The 4 honorable Innes of Court, as well the elders and graue Benchers of each house, as the towardly young actiue gallant Gentlemen of the same houses, being of infinite desire to expresse their singular loue and duteous affection to his maiestie, and to performe some memorabile & acceptable seruice worthy their own reputation, in honor of this nuptiall, & thereupon wt great expedition they ioyntly and seuerally consulted, and agreed amongst themselves to sette out two seuerall rich and stately masks, and to performe them brauely, without respect of charge or expences, and from amongst themselves they selected the most pregnant & actiue Gentlemen to bee their maskers, who, to the lasting honor of themselves and their societies performed all things as worthily: they employed the best wits and skilfullest artizens in devising, composing and erecting their seuerall strange properties, excellent speeches, pleasant devises and delicate musique, braue in habite, ryche in ornaments, in demeanor courtly, in their going by Land and Water very stately and orderly; all which, with their rare inuentions and variable entertainments of time, were such, as the like was neuer performed in England by any Societie, and was now as graciously accepted off by his Maiestie, the Queene, the Prince, the Bride and Bridegroomes. From whom they receiued all princely thankes and encouragement: concerning which two maskes, with the multiplicitie of devises, depending vpon those entertainments of time, though I may not sette downe the particulars, nor say all I ought in their deseruing commendations, by reason it would require a verie large discourse: yet for distinction sake I will briefly set downe their seuerall times and order of going to the court: Vpon Shroue-

*The Middle  
Temple and  
Lincolnes Inne.*

mundaie at night, the gentlemen of the middle Temple & Lincolnes Inne, with their Trayne for this businesse, assembled in Chancery-lane, at the house of Sir Edward Philips, maister of the Roles; and about eyght of the clocke, they marched thence through the Strand, to the Court at White-hall, in this manner. First rode fiftie choyce Gentlemen richly attyred, and as gallantly mounted, with euery one his foote-men, to attend him: these rode verry stately like a vauntguard: next after, with fit distance, marched an antique, or mock-maske of Baboons, attired like fantastique trauaillers, in very strange and confused manner ryding vppon asses, or dwarfe lades, vsing all apeish and mocking trickes to the people, mouing much laughter as they past, with Torches on either side to shew their state to be as ridiculous, as the rest was noble: After them came two chariots triumphal, very pleasant and full of state, wherein rode the choyce Musicians of this Kingdome, in robes like to the Virginian priests, with sundry deuises, all pleasant and significant, with two rankes of Torches: Then came the chiefe maskers with great state in white Indian habit, or like the great princes of Barbary, richly imbrodred wt the golden sun, with suteable ornaments in all poynts; about their neckes were ruifs of Feathers, spangled and beset with pearle & siluer, and vpon their heads loftie coronets suteable to the rest: they wore long silk stockings, curiously imbrodred with gold to the midleg: their buskins were likewise imbrodred: and in their hands as they rode, they brandished Cane darts of the finest gold: their vizards were of Olive colour, their haire long & black, downe to their shoulders: the horses for

rich shew equalled the Maskers : their caparisons were enchain'd with suns of golde and ornamentall Jewels, with siluer, scarfing ouer the whole caparison, & about their heads, which made such a strange & glorious show, that it dazzled the eyes of the beholders with great admirations, euery of these horse had 2 Moores to attend them attired like Indian slaues, with wreathes of gold and watshod (? watchet, light blue) about their heads, being about an hundreth in number: the Torch bearers carryed Torchés of virgin waxe, the staués whereof were great Canes guilded all ouer, and their habits were likewise of the Indian Garb, but more extrauagant then those of ye maskers: the maskers rode single, & had euery man his torchbearer ryding before him. All which, with the last triumphall Chariot, wherein sate manie strange attired personages, with their embleams, conceitfull and variable deuises, made a wondrous pleasing shew. And thus they marched through the Strand to Whitehall, where the King, the Prince, the Bride & Bridegroom, and the chief nobilitie stode in the gallery before the Tilt-yard to behold their approach; and because there should be a full view had of their state & traine, the King caused them to march one turne about the list; and being dismounted, they were honorably attended through ye gallery to a chamber, in which they were to make them ready for performance of their Scene in the hall; in which place, were erected their sundry properties & deuises, formerly mentioned, where they performed all things answerable to the best of expectation, and receiued as royall thankes and commendations.

The next day being Shrove-Tuesday, the gentlemen of the Inner Temple and Grayes Inne, with their traine, and many other gallant young gentlemen of both these houses as *The Inner Temple and Grayes Inne.* their conuoy, assembled themselves at Winchester house, being the appointed place for their Rendeuous; this nights entertainment consisted of 3 severall masks, viz.

an Anti-maske of a strange & different fashion from others, both in habit & manners, and very delectable; a rurall or countrey maske consisting of many persons, men & women, being all in sundry habits, being likewise as strange, variable and delightfull. The third, which they called the maine maske, was a maske of knights, attired in arming dublets of carnation satin, richly imbrodred with starres of siluer plate, beset with smaller stars, spangles, and siluer lace, betweene gorgets of siluer maile, with long Venetian hose imbrodred suteable to the rest, silke carnation stockings imbrodred all ouer: their Garters and Roses answerable; their Hats were of the same stuffe & imbrodred, cut before like a Helmet, & the hinder part like a Scollop, answering the Skyrts of their dublets; their hat bands were wreaths of siluer, in forme of garlands of wild Oliues; their feathers white and carnation, their belts imbrodred, siluer swords, little Italian falling Bands and cuffs imbrodred; their haire faire & long, their vizards faire & yong, & concerning their sundry ingenious properties and deuises already erected in the Court hall: they were all excellent, fraught with art, state and delights, hauing all their Actors correspondent. These maskers, with their whole trayne in all triumphant manner and good order, tooke barge at Winchester stayres, about 7. of the clocke that night, and Rowed to White hall against the tyde: the chiefe Maskers went in the Kinges Barge royally adorned, and plenteously

furnished with a great number of great war lights, that they alone made a glorious show: other gentlemen went in the Princes Barge, & certayne other went in other fayre Barges, and were led by two Admiralles: besides all these, they had foure lustie warlike Galleyes to conuoy and attend them; each Barge and Galley being replenished with store of Torch lights, made so rare and braue a show vpon y<sup>e</sup> water as the like was neuer seene vpon the Thamis: they had three peales of great ordinance in 3. seuerall places vpon the shore, viz. wher they imbarked, as they past by the Temple, and at Strangate when they arrived at Court, where the King, prince Charles, the Bride & Bridegroom, stood in the vpper Gallery to beholde them vpon the water, and to view them in particular at their arryual; they landed at y<sup>e</sup> priue stayres, and were receiued by the L. Chamberlaine, and conducted to the vestry; for the hall wherein they should performe their scene was by this tyme filled with Companie, who although they were of very good fashion, yet were there manie principall Ladies, & other noble personages, besides Ambassadors and other strangers of account not come, so as when they should be placed, the roome would bee so scanted, as it would proue very inconuenient; whereupon his Maiestie was most gratuslie pleased, with consent of the Gentlemen maskers, to put it off vntill the next Saterdaie, and that then they should performe all their present intended entertainments in the great Banquetting house; adding this fauor withall, that this deferring should be no impediment vnto the outward ceremony of magnificence vntill that day: and vpon Saturday, at 7. of y<sup>e</sup> clocke at night, they came priuately in troope, & were brought to their places by the Earle of Northampton, and a choyce roome was reserued for the gentlemen of both these houses; and that night they brauely performed their Scene, to y<sup>e</sup> great delight, & full satisfaction of all the beholders; and from his Maiestie the receiued as kingly thanks, and gratus acceptance.

## THE ORIGIN OF THE PLOT.

### "THE TEMPEST" AND "DIE SCHONE SIDA."

[Reprinted from "Three Notelets on Shakespeare," by  
W. J. Thoms, F.S.A.]

"The origin of the plot of the "Tempest" is for the present a Shakespearean mystery," are the words of our friend Mr. Hunter, in his learned and interesting dissertation upon that play. That mystery, however, I consider as solved—Tieck appears to entertain no doubt upon the subject—and I hope to bring the matter before you in such a manner as will satisfy you of the correctness of Tieck's views in this respect. But to the point—Shakespeare unquestionably derived his idea of the "Tempest" from an earlier drama, now not known to exist, but of which a German version is preserved in Ayrrer's play, entitled, "Die Schöne Sida" (the beautiful Sida); and the proof of this fact is to be found in the points of resemblance between the two plays, which are far too striking and peculiar to be the result of accident.



It is true that the scene in which Ayer's play is laid, and the names of the personages differ from those of the "Tempest," but the main incidents of the two plays are all but identically the same. For instance, in the German drama, *Prince Ludolph* and *Prince Leudegast* supply the places of *Prospero* and *Alonso*. *Ludolph*, like *Prospero*, is a magician, and, like him, has an only daughter, *Sidea*—the *Miranda* of the "Tempest"—and an attendant spirit *Runcifal*, who, though not strictly resembling either *Ariel* or *Caliban*, may well be considered as the primary type which suggested to the nimble fancy of our great dramatist those strongly yet admirably contrasted beings. Shortly after the commencement of the play, *Ludolph* having been vanquished by his rival, and with his daughter *Sidea* driven into a forest, rebukes her for complaining of their change of fortune, and then summons his spirit *Runcifal* to learn from him their future destiny, and prospects of revenge. *Runcifal*, who is, like *Ariel*, somewhat "moody," announces to *Ludolph* that the son of his enemy will shortly become his prisoner. After a comic episode, most probably introduced by the German, we see *Prince Leudegast*, with his son *Engelbrecht*—the *Ferdinand* of the "Tempest"—and the councillors, hunting in the same forest; when *Engelbrecht* and his companion *Famulus*, having separated from their associates, are suddenly encountered by *Ludolph* and his daughter. He commands them to yield themselves prisoners—they refuse, and try to draw their swords, when, as *Prospero* tells *Ferdinand*,

"I can here disarm thee with this stick,  
And make thy weapon drop."

so *Ludolph*, with his wand, keeps their swords in their scabbards, paralyzes *Engelbrecht*, and makes him confess his

"Nerves are in their infancy again,  
And have no vigour in them,"

and when he has done so he gives him over as a slave to *Sidea*, to carry logs for her.

The resemblance between this scene and the parallel scene in the "Tempest" is rendered still more striking in a late part of the play, when *Sidea*, moved by pity for the labours of *Engelbrecht*, in carrying logs, declares to him,

"I am your wife, if you will marry me,"

an event which, in the end, is happily brought about and leads to the reconciliation of their parents, the rival princes.

And now, my dear sir, when you consider these several particulars, and that Tieck, who is himself an eminent German critic, pronounces the work of his countryman to be most decidedly an imitation of an earlier English play—although we no longer possess that play—I say, when you consider all these things, can you refuse your assent to the conclusion to which Tieck arrived long since, that it is *more than probable*, that Ayer's "Sidea" and Shakespeare's "Tempest," "alike, but oh, how different!" were both derived from one common source, and that an earlier English drama.



## THE PLAY REGARDED AS AN ALLEGORY.

"If I were to allow my fancy to run out in play after such an attempted interpretation, I should describe Prospero as a man of genius, the great artist, lacking at first in practical gifts which lead to material success, and set adrift on the perilous sea of life, in which he finds his enchanted island, where he may achieve his works of wonder. He bears with him Art in its infancy,—the marvellous child, Miranda. The grosser passions and appetites—Caliban—he subdues to his service,

'MIR.:

'Tis a villain, sir,

*I do not love to look on.*

PROS.:

*But as 'tis*

*We cannot miss him,*

and he partially informs this servant-monster with intellect and imagination; for Caliban has dim affinities with the higher world of spirits. But these grosser passions and appetites attempt to violate the purity of art. Caliban would seize upon Miranda and people the island with Calibans; therefore his servitude must be strict. And who is Ferdinand? Is he not with his gallantry and his beauty, the young Fletcher, in conjunction with whom Shakspeare worked upon the two Noble Kinsmen and Henry VIII.? Fletcher is conceived as a follower of the Shaksperian style and method in dramatic art; he had 'eyed full many a lady with best regard,' for several virtues had liked several women, but never any with whole-hearted devotion except Miranda. And to Ferdinand the old enchanter will entrust his daughter, 'a third of his own life.' But Shakspeare had perceived the weak point in Fletcher's genius—its want of hardness of fibre, of patient endurance, and of a sense of the solemnity and sanctity of the service of art. And therefore he finely hints to his friend that his winning of Miranda must not be too light and easy. It shall be Ferdinand's task to remove some thousands of logs, and pile them according to the strict injunction of Prospero. 'Don't despise drudgery and dryasdust work, young poets,' Shakspeare would seem to say, who had himself so carefully laboured over his English and Roman histories; 'for Miranda's sake such drudgery may well seem light.' Therefore, also, Prospero surrounds the marriage of Ferdinand to his daughter with a religious awe. Ferdinand must honour her as sacred; and win her by hard toil. But the work of the higher imagination is not drudgery,—it is swift and serviceable among all the elements, fire upon the topmast, the sea-nymph upon the sands, Ceres the goddess of earth, with harvest blessings in the Masque. It is essentially Ariel, an airy spirit, the imaginative genius of poetry but recently delivered in England from long slavery to Sycorax. Prospero's departure from the island is the abandoning by Shakspeare of the theatre, the scene of his marvellous works—

*Graves at my command*

*Have waked their sleepers, oped, and let them forth,*

*By my so potent art.'*

Henceforth Prospero is but a man; no longer a great enchanter. He returns to the dukedom he had lost, in Stratford upon Avon, and will pay no tribute henceforth to any Alonso or Lucy of them all."—DOWDEN (*Shakspeare: His Mind and Art*).

"It is not impossible, that Shakespeare in this piece, and especially in regard to this Caliban (whose name is a mere anagram of Cannibal) meant to answer the great question of the day, concerning the justifiableness of European usurpation over the wild aborigines of the new world; he felt a warm interest in the English colonization, in the creation of new nations. During the reign of James, Southampton was a prominent character of the Virginia Company, and shared with Sandys and Wyatt the merit of first founding the political freedom of the colonists. If it were indeed the poet's intention to give this historical background to the story of Antonio's usurpation, it is a further evidence of his wide views of history and of his unbiassed mind, entirely free, as it was, from all false sentimentality. He shows the scrupulous philosophers, who doubted the lawfulness of colonization, the evils of policy and morality at home, where deeds quite as unnatural are practised, as could have been done there. He perceived that what happened in the new world at that time was necessary, that with the extension of mankind, superiority of spiritual and moral power would ever inundate the realms of rudeness and barbarism, streaming, as it were, into an empty space. Shakespeare has still further displayed the pure healthiness of his political and historical wisdom, in a scene of this play, in composing which he has evidently had before him a chapter of Montaigne's Essays (I. 10) in Florio's translation (1603). 'He lets old Gonzalo, not in earnest, but in playful conversation, describe the system of the communists, socialists, and peace-congresses, and Alonso give his opinion upon it.' Here follows the passage of Act II. Scene I, beginning

and ending

"*T' the commonwealth I would by contraries,*"

*"thou dost talk nothing to me!"* GERVINS (*Communitarie*

"But chiefly I delight in this play, because of the image which it presents to my mind of the glorious supremacy of the righteous human soul over all things by which it is surrounded. Prospero is to me the representative of wise and virtuous manhood, in its true relation to the combined elements of existence—the physical powers of the external world, and the varieties of character with which it comes into voluntary, accidental, or enforced contact.

"Of the wonderful chain of being, of which Caliban is the densest and Ariel the most ethereal extreme, Prospero is the middle link. He—the wise and good man—is the ruling power, to whom the whole series is subject.

"First, and lowest in the scale, comes the gross and uncouth but powerful savage, who represents both the more ponderous and unwieldy natural elements (as the earth and water), which the wise Magician by his knowledge compels to his service; and the brutal and animal propensities of the nature of man, which he, the type of its noblest development, holds in lordly subjugation.

"Next follow the drunken, ribald, foolish retainers of the King of Naples, whose ignorance, knavery and stupidity represent the coarser attributes of those great unenlightened masses, which in all communities threaten authority by their conjunction with brute force and savage ferocity; and only under the wholesome restraint of a wise discipline can be gradually admissed into the salutary subserviency necessary for their civilisation.

"Ascending by degrees in the scale, the next group is that of the cunning, cruel, selfish, treacherous worldlings—Princes and Potentates—the peers in outward circumstances of high birth and breeding of the noble Prospero—whose villainous policy (not unaided by his own dereliction of his duties as a governor in the pursuit of his pleasure as a philosopher) triumphs over his fortune, and, through a devilish ability and craft, for a time gets the better of truth and virtue in his person.

"From these, who represent the baser intellectual as the former do the baser sensual properties of humanity, we approach by a most harmonious moral transition, through the agency of the skillfully interposed figure of the kindly gentleman, Gonzalo, whose charming types of youth and love, Ferdinand and Miranda—the fervent chivalrous devotion of the youth, and the yielding simplicity and sweetness of the girl, are lovely representations of those natural emotions of tender sentiment and passionate desire which, watched and guided, and guarded by the affectionate solicitude and paternal prudence of Prospero, are pruned of their lavish luxuriance and supported in their violent weakness by the wise will that teaches forbearance and self-control as the only price at which these exquisite flowers of existence may unfold their blossoms in prosperous beauty, and bear their rightful harvest of happiness as well as pleasure.

"Next in this wonderful gamut of being governed by the sovereign soul of Prospero, come the shining figures of the Masque—beautiful bright apparitions, fitly indicating the air, the fire, and all the more smiling aspects and subtler forces of nature. These minister with prompt obedience to the magical behests of Science, and, when not toiling in appointed service for their great task-master, recreate and refresh his senses and his spirit with the ever-varying pageant of this beautiful Universe.

"Last—highest of all—crowning with a fitful flame of lambent brightness this poetical pyramid of existence, flickers and flashes the beautiful Demon, without whose exquisite companionship we never think of the royal Magician with his grave countenance of command—Ariel seems to me to represent the keenest perceiving intellect—apart from all moral consciousness and sense of responsibility. His power and knowledge are in some respects greater than those of his master—he can do what Prospero cannot—he lashes up the Tempest round the Island—he saves the King and his companions from the shipwreck—he defeats the conspiracy of Sebastian and Antonio, and discovers the clumsy plot of the braut Caliban—he wields immediate influence over the elements, and comprehends alike without indignation or sympathy—which are moral results—the sin and suffering of humanity. Therefore, because he is only a spirit of knowledge, he is subject to the spirit of logic—and the wild, subtle, keen, beautiful, powerful creature is compelled to serve with mutinous waywardness and unwilling subjection the human soul that pitied and rescued it from its harsher slavery to sin—and which, though controlling it with a wise severity to the fulfilment of its duties, yearns after it with the tearful eyes of tender human love when its wild wings flash away into its newly-discovered realm of lawless liberty."

FRANCES ANNE KEMBLE  
(Notes upon some of Shakespeare's Plays).

## GLOSSARY.

NOTE.—The words contained in this list may, for the most part, be divided into two classes—

- (i) Words of uncommon appearance, which are not now in common use. These words will be found to be derived, generally, from Anglo-Saxon or some other branch of the Teutonic languages.
- (ii) Words of common appearance, but possessing a meaning that differs in some respect from that with which they are now ordinarily used. These words will be found generally to be of Latin origin, often introduced through French; they afford interesting illustrations of the modifications in meaning which many words have undergone since the time when they were first imported into the language. Many of the words employed by Elizabethan authors were the recent inventions of the age; many were then used literally which have since come to be used metaphorically, or in a more restricted sense, whilst a few are used now with a wider meaning than they then possessed.

*The Derivations given are usually those supplied by Professor Skeat.*

*Abbreviations.*—A.S. = Anglo-Saxon; M.E. = Middle English; O.F. = Old French; M.F. = Middle French; F. = French; G. = German; Gk. = Greek; L. = Latin; Icel. = Icelandic; Arab. = Arabic.

**Abuse**, to deceive. F. *abuser*. L. *abusus*, from *ab*, away, amiss, and *uti*, to use.

Whether thou be'st he or no,  
Or some enchanted trifle to *abuse* me.

V. i. 112.

The modern meanings of abuse are, to revile and to use amiss.

**Admire**, to wonder. F. *admirer*. L. *admirari*.

These lords  
At this encounter do so much admire  
That they devour their reason.

V. i. 153.

The word is now used with the narrower signification, to regard with pleasure.

**Aspersio**, sprinkling. L. *aspersus*, pp. of *aspergere*, to besprinkle, from L. *as* (for *ad*) and *spargere*, to sprinkle.

No sweet aspersio shall the heavens let fall  
To make this contract grow.

IV. i. 18.

The modern meaning of aspersio is confined to the spreading of calumnious reports.

Attached, overcome, attacked O.F. *attacher*, to attach.  
*Attack* is a doublet of *attach*.

Old lord, I cannot blame thee,  
 Who am myself attached with weariness. III. iii. 4.

The word is still used legally, meaning to overcome or arrest.

Bass, to utter in deep, low tones. The same word as Base, but so spelled in imitation of Ital. *basso*, base.

The winds did sing it to me, and the thunder,  
 . . . . . did bass my trespass. III. iii. 97.

The word is now only used as a noun or an adjective.

Bate, diminish, lessen. Short for abate by loss of *a*. M.E. *abaten*; O.F. *abatre*. Late L. *abbattere*, to beat down (as in Ital.); L. *ad*, to; and *batere* for *batuere*, to beat.

Remember I have done thee worthy service;  
 . . . . . and thou didst promise  
 To bate me a full year. I. ii. 247.

Bate, I beseech you, widow Dido. II. i. 105.  
 We should now employ abate in this sense.

Bombard, a leather vessel used to carry liquor, probably so called from its resemblance to a great gun or cannon. F. *bombarde*, a cannon; extended from F. *bombe*. L. *bombus*, a humming noise. Gk. *βόμβος*, the same.

Yond same black cloud,  
 . . . looks like a foul bombard that would shed his liquor. II. ii. 20.

Bootless, profitless, without advantage. M.E. *bote*, *boot*.  
 A.S. *bōt*, profit. Icel. *bōt*, advantage, cure.

You have often  
 Begun to tell me what I am, but stopp'd  
 And left me to a bootless inquisition. I. ii. 33.

Bosky, wooded, shady. O.F. *boscage*. It. *bosco*, a wood, and may be only a variant of bushy.

Hail, many-colour'd messenger that  
 . . . with each end of thy blue bow dost crown  
 My bosky acres, and my unshrubb'd down. IV. i. 76.

It is said that the 'Birdcage Walk' between Buckingham Palace and Westminster is a corruption of the old word 'boscage.' We also have the words 'bosket,' 'bosquet,' and 'basket,' all equivalent to grove.

**Bourn**, boundary, confines. F. *borne*, a bound; for O.F. *bodne*, a boundary. Late L. *bodina*, a bound, a limit.

No kind of traffic

Would I admit; . . . . .  
Bourn, bound of land, tilth, vineyard, none. II. i. 154

**Butt**, a large barrel or cask. We find A.S. *bytt*; but our mod. word is really O.F. *boute*, F. *botte*, 'the vesse' which we call a butt.' Late L. *butta*, *buttis*, a cask.

They prepared a rotten carcass of a butt. I. ii. 148.

When the butt is out, we

Will drink water; not a drop before. III. ii. 1.

**Canker**, waster, a consuming disease. L. *cancer*, a crab; also an 'eating' tumour. Gk. *karkivos*, Skt. *karkata*, a crab.

But he's something staih'd

With grief that's beauty's canker. I. ii. 414.

This word is used as a verb in

And as with age his body uglier grows,

So his mind cankers. IV. i. 191.

**Capering**, dancing, skipping. Ital. *capriolare*, to skip as a goat. Ital. *capriola*, 'a caper in dancing.' L. *capra*, a she-goat; cf. *caper*, a he-goat. Gk. *kápros*, a goat.

Straightway, at liberty; we . . . beheld

Our royal, good and gallant ship, our master

Capering to eye her. V. i. 235.

**Catch**, a part song, or a song in which the singers catch up the strain one after the other at various intervals. Late L. *captiare*, extended form of L. *captare*, to catch. We find M.Du. *kaetsen*, to catch, borrowed from Picard, *cachier*.

Will you troll the catch

You taught me but while-ere? III. ii. 1-9.

**Chanticleer**, cock (only used once elsewhere by Shakespeare in *As You Like It*, II. vii. 30). M.E. *chaunte-cleer*, clear singing; the first part of the word is derived from F. *chanter*, L. *cantare*; the second from O.F. *cler*. L. *clarus*, bright, clear, loud.

I hear

The strain of strutting chanticleer

Cry, Cock-a-diddle-doo. I. ii. 384.

**Cherubin**, angel, a heavenly being. F. *cherubin*. Heb. *k'ruv* (pl. *k'ruvim*), a mystic figure.

O, a cherub

Thou wast that did preserve me. I. ii. 152.



*Cherubin* and *cherub* are the forms used for the singular, *cherubim* for the plural.

**Chirurgeonly**, after the manner of a surgeon. F. *chirurgien*, 'a surgeon.' L. *chirurgia*. Gk. *χειρουργία* a working with the hands, art, surgery. Gk., *χείρ* the hand, and *εργεω* to work.

Gon. You rub the sore,  
When you should bring the plaster.

Seb. Very well.

Ani. And most chirurgeonly.

II. i. 143.

**Chough**, a bird, especially a jackdaw. Sometimes a young crow was so called. Akin to Du. *kaaw*, Dan. *kaa*, imitative words from the jackdaw's note.

I myself could make

A chough of as deep chat.

II. i. 272.

• **Coil**, in Shakespeare, always means 'turmoil,' 'confusion,' or 'ado.' Gaelic, *goill* = war, and must not be confused with the 'coil' of rope, which is derived from L. *colligo* (gather together), or F. *cueillir*, to gather.

Who was so firm, so constant, that this coil  
Would not infect his reason?

I. ii. 207.

**Complexion**, external appearance, particularly when expressive of some natural disposition. F. *complexion*, appearance. L. *complexus*, pp. of *complecti*, to surround.

He hath no drowning mark upon him; his complexion is  
perfect gallows.

I. i. 32.

• The word is now used almost exclusively of the outer appearance of the face.

**Confined**, kept within limits, or capable of being restrained. F. *confiner*, to keep within limits. L. *confinis*, bordering on from *con* (*cum*), with; and *finis*, a boundary.

"Let me embrace thine age, whose honour cannot  
Be measured or confined.

V. i. 121.

• **Corollary**, extra, more than is required. The word is derived from L. *corollarium*, a little garland given as an extra gift.

Bring a corollary,  
Rather than want a spirit.

IV. i. 57.

The modern meaning of corollary is something added, in Geometry "an inference from a proposition."

**Correspondent**, responsive. F. *correspondre*. L. *cor.* (for *cum*), together, and *respondere*, to answer.

I will be correspondent to command,  
And do my spighting gently.

I. ii. 298.

**Deboshed**, debauched. Always spelt deboshed (as it was pronounced) in Shakespeare. O.F. *desbaucher*, from O.F. prefix *des* (L. *dis.*) away, and O.F. *bauche*, explained by Roquefort as 'a little house,' and by Cotgrave as 'a course of stones or bricks in building'; Godefroy gives *desbaucher* only in the sense of 'rough-hew.' The original sense of *bauche* was probably 'balk,' i.e. beam.

Why, thou deboshed fish, thou, was there ever man . . .  
that hath drunk so much sack as I to-day. III. ii. 30.

**Demi-puppets**, elves, little fairies. O.F. *demi*, half. L. acc. *dimidium*, half; and M.E. *popet*. M.F. *poupette*, 'a little baby'; dim. of L. *pupa*, a girl, a doll.

You demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites.

V. i. 36

**Ditty**, song, with reference rather to the words than to the air. M.E. *ditie*. O.F. *dité*, a kind of poem. L. *dictatum*, a thing dictated from *dictare*, freq. of *dicere*, to say.

The ditty does remember my drown'd father. I. ii. 405.

**Doit**, a small coin; a Dutch or French coin worth half a farthing. Du. *duit*, a doit. Icel. *þveit*, a bit, a small coin. Icel. *þvita*, to cut.

They will give not a doit to relieve a lame beggar. II. ii. 93.

**Dollar**, a silver coin current in Holland, Germany and Spain, varying in value up to five shillings English. Low G. *daler*, Du. *daalder*, a dollar. Adapted and borrowed from G. *thaler*, a dollar.

**Gon.** When every grief is entertain'd that's offered  
Comes to the entertainer—

**Seb.** A dollar.

II. i. 16.

**Gon.** Dolour comes to him, indeed; you have spoken truer  
than you purposed.

**Seb.** You have taken it wiselier than I meant you should.

The coin now in use in Canada and the United States is of the value of from 4s. 2d. to 4s. 4d.

**Dolour**, grief, sorrow. O.F. *doloir*, to grieve. L. *dolium*, in *cor-dolium*, grief of heart. L. *dolere*, to grieve. M.E. *dolour*.

See under *dollar* on page 207.

**Dowle**, portion, part, piece. For probable history, see Supplementary Notes, III. iii. 65.

The elements, may as well,  
 . . . wound the loud winds . . . as diminish  
 One dowe that's in my plume. III. iii. 61.

**Drollery**, a comical representation, a masque. M.F. *drole*, a pleasant wag. Du. *drollig*, odd, strange. M. Du. *drol*, a juggler.

*Alon.* Give us kind keepers, heavens! What are these!  
*Seb.* A living drollery. III. iii. 20.

**Ecstasy**, madness, mental suffering or torture; *lit.* displacement, a being beside oneself. Late L. *ecstasis*, a trance. Gk. *ἐκστασις* displacement; Gk. *ἐκ* out; *στάσις* a standing.

I do beseech you  
 That are of suppler joints, follow them swiftly,  
 And hinder them from what this ecstasy  
 May now provoke them to. III. iii. 106.

The use of this word is now generally limited to mental disturbances due to joy.

**Encounter**, meeting. O.F. *encontrer*, to meet in combat. F. *en*, in; *contre*, against. L. *in*, in; *contra*, against.

Fair encounter  
 Of two most rare affections! III. i. 74.

In Modern English the word usually signifies a hostile meeting.

**Engine**, instrument, implement, or tool. O.F. *engin*, a tool. L. *ingenium*, natural capacity, also an invention.

Treason, felony,  
 Sword, pike, knife, gun, or need of any engine,  
 Would I not have. II. i. 166.

The word is now used more particularly of a machine composed of many and different parts.

**Entertainer**, recipient or host. O.F. *entretenir*. Late L. *intertenerē*, to entertain. L. *inter*, among; *tenere*, to hold.

*Gon.* When every grief is entertain'd that's offer'd,  
 Comes to the entertainer——

*Seb.* A Dollar. II. i. 16.

**Entertain'd, experienced, undergone.** See Entertainer.

**Entertainment, treatment.** For derivation, see Entertainer.

No;

I will resist such entertainment till

Mine enemy has more power.

I. ii, 464.

These three words have had their meanings narrowed.

**Featly, nimbly, gracefully.** M.E. *feet, fete*. A.F. *fet*. O.F. *fait*. L. *factum*, a deed.

Foot it featly here and there.

I. ii. 380

**Feater, more gracefully.** The derivation is the same as featly.

And look how well my garments sit upon me;

Much feater than before."

II. i. 279

**Flat-long, flat, or flat-ways at full length.** M.E. *flat*. Icel. *flatr*. Swed. *flat*; and *long*, an adverbial suffix.

*Ant.* What a blow was there given!

*Seb.* An it had not fallen flat-long.

II. i. 186.

The suffix *-long* appears also as *-ling*. Cf. also *darkling, headlong, sidelong*.

**Flote, sea.** M.E. *floten*. A.S. *fleet*, a place where water flows. O.Fries, *flet*, a stream.

And for the rest o' the fleet

Which I dispersed, they all have met again

And are upon the Mediterranean flote.

I. ii. 232.

**Foison, plenty, abundance.** O.F. *foison*, abundance. L. *fusionem*, acc. of *fusio*, a pouring out, hence profusion. Later derivatives are seen in fusion, profusion, confusion, etc.

Earth's increase, foison plenty,

Barns and garners never empty.

IV. i. 110.

**Forth-rights, straight paths, direct routes.** Is only used by Shakespeare in one other passage. A.S. *forth*, adv.; related to *fore*, before; and right, A.S. *riht*. Goth. *raihts*. Ger. *rechts*. L. *rectus*, straight.

Here's a maze trod indeed,

Through forth-rights and meanders!

III. iii. 2

**Freshes**, streams, rivers. M.E. *fresh*, also *fersh*, representing A.S. *fersc*, O.F. *fres*, *freis*, F. *frais*, fresh.

He shall drink nought but brine, for I'll not show him  
Where the quick freshes are. III. ii. 76.

**Frippery**, an old clothes shop. M.F. *fripier*, a broker of old garments. O.F. *frepe*, frayed out fringe, old clothes. Probably from L. *fibra*, a fibre.

Let it alone thou fool; it is but trash.  
O, ho, monster! we know what belongs to a frippery.  
IV. i. 223

**Gaberdine**, loose coat or smock. Span. *gabardina*, a coarse frock. O.F. *galvardine*, a loose frock.

My best way is to creep under his gaberdine. II. ii. 40  
I hid me under the dead moon-calf's gaberdine for fear of  
the storm. II. ii. 117.

**Harpy**, fabulous winged monsters, having the face of a woman, the body of a vulture and armed with sharp claws, and filthy and ravenous. O.F. *harpie*. L. *harpysia*. Gk. pl. *ἁρπυιαι*, lit. 'spoilers.' Gk. *ἁρπ*, base of *ἁρπαζειν*, to seize; allied to L. *rapere*.

Enter ARIEL like a harpy. III. iii. 52.

Bravely the figure of this harpy hast thou  
Perform'd, my Ariel. III. iii. 83.

**Hests**, commands. A.S. *hæs*, a command. A.S. *hatan*, to command; cf. Icel. *heit*, a vow. O.H.G. *heiz*, a command from *heizan*, to bid, command.

Refusing her grand hests, she did confine thee,  
Into a cloven pine. I. ii. 275.

O my father,  
I have broke your hest to say so! III. i. 36

Thy banks with pioned and twilled brims,  
Which spongy April at thy hest betrimms. IV. i. 64.

**Hint**, subject, theme, allusion. Hint is apparently "a thing taken" or caught up. cf. Lowl. Sc. *hint*, an opportunity. M.E. *henten*, to seize.

It is a hint  
That wrings mine eyes to 't. I. ii. 134



**Hoodwink**, cover, counterbalance. A.S. *hod*. G. *hut*.  
O.H.G. *huot*, *hot*, a hat; and A.S. *wincian*, to wink.  
Icel. *vanka*, to wink. O.H.G. *winkan*, stir, waver.

Be patient, for the prize I'll bring thee to  
Shall hoodwink this mischance.

IV. i. 203.

**Inch-meal**, bit by bit, piecemeal. M.E. *incle*. A.S. *ynce*.  
L. *uncia*, an inch; and Icel. *mal*, measure, time. Dan.  
*mal*, measure, meal. Goth. *mel*, a time.

As the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease!

II. ii. 1.

**Justle**, drive, push. M.E. *jousten*, to tilt, push against.  
O.F. *jouster*, to tilt. Late L. *jutare*, to approach  
(with hostile intent).

Howso'er you have  
Been justled from your senses.

V. i. 157.

**Kibe**, a chilblain. W. *cibwst*, chilblains; W. *cib*, a cup;  
*gwst*, a humour, malady; hence 'a cup-like malady'  
from the rounded form.

If 'twere a kibe,  
'Twould put me to my slipper.

II. i. 233.

**Lakin**, little lady. A diminutive of lady. 'Our Lady' was  
the title used to designate the Virgin Mary. Lady,  
perhaps, meant 'loaf-kneader.' A.S. *hlæfdige*, a lady.  
A.S. *hlaf*, a loaf, and (perhaps) A.S. *dige*, a kneader.

By'r lakin, I can go no further, sir.

III. iii. 1.

**Malignant**, spiteful, malicious. O.F. *malin*, fem. *maligne*.  
L. *malignus*, ill-disposed; for *maligenus*, ill-born. L.  
*malus*, bad; and *gen*, base of; *gignere*, to produce.

Thou liest, malignant thing!

I. ii. 257.

**Mantle**, to cover as a mantle, obscure. M.E. *mantel*. O.F.  
*mantel*, later *manteau*, 'a cloke.' L. *mantellum*, a  
napkin, or cloak. Cf. L. *mantile*, a towel. We also  
find Late L. *mantum*, a short cloak, whence Ital. and  
Span. *manto*, a mantle.

At last I left them,  
'T the filthy-mantled pool beyond your cell.  
So their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason.

IV. i. 181.

V. i. 66.

**Marmoset**, a small American monkey, the smallest of its species. Much older than the discovery of America. M.E. *marmosette*, a kind of ape. M.F. *marmoset*, 'the cock of a cistern or fountain, any antick image from whose teats water trilleth, any puppet or antick.' Thus it meant a grotesque creature. Late L. *mar-moretum*, a thing made in marble, applied to fountains. L. *marmor*, marble.

And I will . . . instruct thee how  
To snare the nimble marmoset,

II. ii. 181.

**Meander**, a winding course, roundabout path. L. *maeander*. Gk. *Μαίανδρος*, a winding stream.

Here's a maze trod, indeed,  
Through forth-rights and meanders!

III. iii. 2

**Minion**, a favourite, darling. F. *mignon*, a favourite of doubtful origin. Cf. G. *minne*, love.

Mar's hot minion is returned again.

IV. i. 97.

**Moe**, or **Mo**, more in number. A.S. *mā*, orig. an adv. 'orm, like G. *mehr*. **More**, larger, is from the A.S. *māra*, greater. The word "more" now does duty for both words.

Milan and Naples have  
Moe widows in them of this business making  
Than we bring men to comfort them.

II. i. 198.

Where but even now with strange and several noises,  
And moe diversity of sounds, all horrible  
We were awaked.

V. i. 232

**Moon-calf**, a deformed monstrosity, an abortion, a dolt. This word is only used by Shakespeare in this play. Formed of moon. A.S. *mōna*, and calf. A.S. *cealf*, perhaps allied to Skt. *garbha*, womb.

I hid me under the dead moon-calf's gaberdine.

II. ii. 117.

How now, moon-calf! how does thine ague?

II. ii. 144.

Moon-calf, speak once in thy life, if thou beest a good  
moon-calf.

III. ii. 25.

**Morsel**, small person. M.E. *morsel*. O.F. *morsel*. Cf. Ital. *morsello*. Dimin. from L. *morsum*, a bit. L. *morsus*, pp. of *mordere*, to bite.

Whiles you, doing thus,  
To the perpetual wink for aye might put  
This ancient morsel.

II. i. 391.

**Mow**, to grimace, or make faces. F. *moue*, 'a moe, or mouth.' M. Du. *mouwe*, the protruded under-lip, in making a grimace.

Sometime like apes that mow and chatter at me. II. ii. 9.

*Enter the Shapes again, and dance with mocks and mows.*

III. iii. 83.

Each one, tripping on his toe,  
Will be here with mop and mow.

IV. i. 46.

**Murrain**, a plague. Used in imprecation. It strictly means a disease among cattle. O.F. *morine*, a carcass of a beast, also a murrain. Norm. dial. *murine*. Cf. Span. *morrina*. Port. *morrinha*, a murrain. O.F. *morir*, to die. L. *mori*, to die.

A murrain on your monster, and the devil take your fingers. III. ii. 91.

**Ninny**, a simpleton. Ital. a child. Cf. Span. *nino*, a child one of little experience. Ital. *ninna*, a lullaby.

What a pied ninny's this.

III. ii. 73.

**Nonpareil**, one without equal, matchless. F. *non*, not; *pareil*, equal. L. *non*, not; Late L. *pariculus*, equal, double dimin. from *par*. equal.

He himself

Calls her a nonpareil.

III. ii. 110.

**Ooze**, soft mud, deposit at the bottom of expanses of water. Formerly wose. M.E. *wose*. A.S. *wōs*, moisture. Cog. Icel. *vas*, wetness. Perhaps confused with A.S. *wase*, soft mud; which is cognate with Icel. *veisa*, a stagnant pool.

And think'st it much to tread the ooze  
Of the salt deep.

I. ii. 251

Therefore my son i' the ooze is bedded.

III. iii. 100.

**Pard**, a panther, leopard. L. *pardus*, Gk. *πάρος*. An Eastern word; cf. Pers. *pars*, a pard; Skt. *prḍaku*, a leopard.

More pinch-spotted make them  
Than pard or cat o' mountain

IV. i. 261.

Passion, grief, sorrow. F. *passion*. L. *passionem*, acc. of *passio*, suffering. L. *passus*, pp. of *pati*, to suffer.

Allaying both their fury and my passion

With its sweet air.

I. ii. 392.

Your father's in some passion.

That works him strongly

IV. i. 143.

• Shall not myself

One of their kind, that relish all as sharply

Passion as they, be kindlier moved than thou art? V. i. 24.

Patch, a paltry fellow, fool. Patch meant a fool or jester, from the parti-coloured or patch-like dress. M.E. *platch*, 'a piece of cloth sewn on to a garment to repair it.' Cf. Low. G. *plakke*, *plakk*, a spot, a patch. Du. *plek*, a patch of ground.

Caliban speaks to the Jester Trinculo—

What a pied ninny's this! Thou scurvy patch! III. ii. 73.

Pertly, briskly, quickly; the word was originally apertly. O.F. *apert*, *aspert*, open, skilful, ready. L. *expertus*, skilful.

Appear, and pertly!

IV. i. 58.

Phoenix. L. *phœnix*. Gk. *φοῖνιξ*, a phoenix. Perhaps named from its bright colour, like that produced by the Phœnician dye.

Now I will believe

That there are unicorns, that in Arabia

There is one tree, the phoenix' throne, one phoenix

At this hour reigning there.

III. iii. 21.

• For fuller explanation, see the Supplementary Note on this passage.

Pied, spotted, variegated with different colours. From Eng. *pie*, a party-coloured bird. L. *picta*, painted. As seen in magpie. L. *pica*, a magpie. Cf. L. *picus*, a woodpecker.

What a pied ninny's this.

III. ii. 73.

Pioned, composed of pœonies. O.F. *pione*. L. *pœonia*, medicinal, from the supposed virtues of the plant, from *Pæon*, its supposed discoverer.

Thy banks with pioned and twilled brims.

IV. i. 64.

For a full discussion of this line, see Supplementary Note.

**Prescience**, foreknowledge. O.F. *prescience*. L. *præscientia*.  
L. *præ*, before; *scientia*, knowledge, from stem of L.  
*scire*, to know.

By my prescience  
I find my zenith doth depend upon  
A most auspicious star.

I. ii. 180

**Presently**, immediately, at once. O.F. *present*. L. *præsens*,  
being in front or near. L. *præ*, and *-sens*, from the  
root of *esse*, to be. The modern F. *présentement* bears  
the same meaning.

Should presently extirpate me and mine.  
*Ari.* Presently?

I. ii. 125.

*Pro.* Ay, with a twink.

IV. i. 42.

**Prime**, first, chief. F. *prime*, properly 'prime,' the first  
canonical hour. L. *prima*, fem. of *primus*, first.

Prospero the prime duke.

I. ii. 72.

**Provision**, foresight. L. *prō*, before. L. *visionem*, acc. of  
*visio*, sight, fr. L. *vidēre*, to see.

I have with such provision in mine art  
So safely order'd.

i. ii. 28.

**Quaint**, neat, odd, whimsical. M.E. *queint*. O.F. *coint*,  
'quaint, compt, neat, fine.' L. *cognitus*, well-known,  
pp. of *cognoscere*, to know.

Fine apparition! My quaint Ariel.

I. ii. 318.

*With a quaint device the banquet vanishes.*

III. iii. 52.

**Rack**, light vapoury clouds, mist. Icel. *rek*, drift, motion, a  
thing drifted.

Like this insubstantial pageant faded  
Leave not a rack behind.

IV. i. 155.

Meaning to torture, the word is derived from M.Du.  
*racken*, to rack, to torture. The radical sense of *rack* is  
to stretch.

I'll rack thee with old cramps.

I. ii. 370.

**Remorse**, pity. L. *remorsus*, pp. of *remordere*, to bite again,  
to vex.

You, brother mine, that entertain'd ambition,  
Expell'd remorse and nature.

V. i. 75.

Shakespeare frequently uses this word in this sense,  
which appears less closely connected with the Latin  
than is the modern meaning of 'the gnawing pains or  
reproach of conscience.'



**Sack**, a white Spanish wine. The word is derived either from *sec*, in *vin sec* (a dry wine) or from *Xeque*, a city of Morocco, or from *saccus*, a wineskin.

I escaped upon a butt of sack.

II. ii. 128.

**Scamell**, probably an error of the press for *seamell*, a water-fowl, a small and common species of gull.

Sometimes I'll get thee  
Young scamels from the rock,

II. ii. 184

That is, when he could take the young birds, before they were able to fly. *Sea-mall* or *mell*, is still a provincial name for this bird, which Montagu calls the *common gull*. Both parts of the word are of English origin. A.S. *sæ*, sea, and *mæw*, a mew. See also the Supplementary Note on this passage.

**Signories**, principalities of Northern Italy. It. *signoria*, lordship. O.F. *signor*, *seigneur*, lord. L. *seniorem*, older, hence, greater.

Through all the signories it was the first.

I. ii. 71.

**Sociable**, in sympathy. L. *sociabilis*, companionable. L. *sociare*, to accompany; L. *socius*, companion; allied to L. *sequi*, to follow.

Mine eyes, even sociable to the show of thine  
Fall fellowly drops.

V. i. 63.

**Stover**, food for cattle, fodder, hay. M.E. *stover*, necessities. O.F. *estover*, *estovoir*, necessities.

Thy turfy mountains, where live nibbling sheep,  
And flat meads thatch'd with stover, them to keep.

IV. i. 61.

**Suggestion**, temptation. F. *suggestion*. L. acc. *suggestionem*. L. *suggestus*, pp. of *suggere*, to bring under, supply. L. *sug* (for *sub*), under; *gerere*, to bring.

For all the rest,  
They'll take suggestion as a cat laps milk.

II. i. 294.

This word has widened in meaning, and is now used for any kind of proposal or hint.

**Tabor**, a small drum. M.F. *tambour*. Span. *tambor*. Arab. *tambūr*, 'a kind of lute or guitar with a long neck, and six brass strings, also a drum.' Arab. *tabl*, a drum; *tabbal*, a drummer.

Then I beat my tabor

At which, like unback'd colts, they pricked their ears.

IV. i. 175.

**Teen**, sorrow, trouble, vexation. M.E. *tene*. A.S. *teona*, accusation, vexation. A.S. *teon*, contracted form of *tihan*, to accuse. Cog. Goth. *gateihan*, to tell, make known; G. *zeihen*, to accuse.

O, my heart bleeds

To think o' the teen that I have turn'd you to. I. ii. 68.

**Tell**, count, reckon. A.S. *tellan*, past tense *tealde*. A.S. *talu*, number, narrative. Cog. Du. *tellen*. Icel. *telja*. Swed. *tälja*.

Look he's winding up the watch of his wit; by and by it  
will strike.

One: tell.

II. i. 12.

They'll tell the clock to any business that

We say befits the hour.

II. i. 296.

**Temperance**, temperature. For its derivation see the next word. In the second line of the quotation the word is used as a Proper name.

*Adr.* It must needs be of subtle, tender and delicate temperance.

*Ant.* Temperance was a delicate wench.

II. i. 42.

**Temperate**, chaste and cold. L. *temperare*, to mingle in due proportions, to qualify. L. *tempus*, time, portion. F. *tempérer*, to qualify, to temper.

Come, temperate nymphs, and help to celebrate

A contract of true love.

IV. i. 132.

**Thrid**, a third. M.E. *thridde*. A.S. *threo*, third. A.S. *thri*, for *threo*, three. Cog. Dan. *trede*. G. *dritte*. Gk. *trítos*.

For I

Have given you here a third of my own life,

IV. i. 2.

**Tilth**, tillage. A.S. *tilth*, a crop, cultivation; cf. Du. *teelt* crop. M.E. *tilien*. A.S. *tilian*, to till land.

Would I admit; no name of magistrate:

Sourn, bound of land, tilth. vineyard. none.

II. i. 155

**Traffic**, trade, business. F. *trafiquer*, to traffic. Ital. *trafficare*; cf. Span. *trafagar*. Port. *traficar*.

For no kind of traffic

Would I admit.

II. i. 154.

**Trident**, a three-pronged spear. A weapon associated with Neptune. F. *trident*. L. *tridentem*, acc. of *tridens*, a three-pronged spear. L. *tri-*, three; *dens*, tooth, prong.

Yea, his dread trident shaka.

I. ii. 206.

**Troll**, sing, sing over. To troll, strictly means to sing irregularly. O.F. *trauler*, to run hither and thither. G. *trollen*, to troll. Cog. M. Du. *drollen*, to troole.

Will you troll the catch

You taught me but while ere?

III. ii. 129.

**Urchins**, goblins, imps. Walloon, *urechon*, *irchon*. Norm. dial, *hérichon*. L. *ericius*, a hedgehog.

Urchins

Shall, for that vast of night that they may work,  
All exercise on thee.

I. ii. 327.

**Urchin-shows**. Appearances of hobgoblins. (See Urchins).

But they'll nor pinch,

Fright me with urchin-shows.

II. ii. 4.

**Varlets**, knaves, rogues. M.F. *varlet*, a groom, youth. An older spelling was *vaslet*, dimin. of O.F. *vasal*, a vassal.

Say again, where didst thou leave these varlets. IV. i. 170.

**Visitation**, visit. F. *visiter*. L. *visitare*, to visit, go to see; frequent of *visère*, to behold.

Poor worm, thou art infected!

This visitation shows it.

III. i. 31.

The word visitation is now used of official visits or of the infliction of good or evil. See also the Note on this passage.

**Ward**, posture of defence. A.S. *weard*, a guard, defender. Cognate with O.H.G. *wartén*. O. Sax. *warden*, whence. F. *garder* and E. *guard*.

Come from thy ward

For I can here disarm thee with this stick.

I. ii. 471.

An English word frequently has a twin form in a word borrowed from Latin or French. Similar to the above are the native words *wile*, *wise*, doublets of the forms *guile*, *guise*, borrowed through French, from the Frankish.

**Welkin**, sky. M.E. *welkne*. A.S. *wolcnu*, clouds. Cog.  
O. Sax. *wolkan*. O.H.G. *wolka*, a cloud.

But that the sea, mounting to the welkin's cheek,  
Dashes the fire out.

I. ii. 4.

**Wezand**, windpipe. Also spelt *weasand*, and *wesand*. A.S.  
*wasend*, the gullet.

Or cut his wezand with thy knife.

III. ii. 102.

**Whist**, silent, of imitative origin like *hish* and *hush* and *hist*.  
" Whist is a game requiring silence.

Courtsied when you have and kiss'd  
The wild waves whist.

I. ii. 373.

See also the Supplementary Note on the passage.

**Yare**, ready, in good condition. M.E. *yare*, ready. A.S.  
*gearu*, *gearo*, ready, prompt. Cog. Du. *gaar*, done,  
dressed. Icel. *gorr*, ready.

Our ship  
Is tight and yare and bravely rigged as when  
We first put out to sea.

V. i. 222.

**Yarely**, briskly, quickly. See **Yare**.

Fall to't yarely, or we run ourselves aground.

I. i. 3.

**Zenith**, success. F. *zénith*. Span. *zenit*. Arab. *samt*, a  
way, quarter, whence *samt-ur-ras*, the zénith, vertical  
point of the heavens.

I find my zenith doth depend upor  
A most auspicious star.

I. ii. 181.

## CURRENT EXAMINATION PAPERS.

### ACT I. SCENE I.

1. Who are the principal persons concerned in this scene ?
2. Shew from the scene, Shakespeare's accurate knowledge of seaman-ship.
3. Explain the following passages, naming the speaker in each case :—  
*Yare, yare ! What cares these roarers for the name of king ?  
Bring her to try with main-course. Lay her a-hold.*
4. Give some account of the altercation between the Boatswain and Gonzalo.
5. Explain with reference to the context :—
  - (a) " You do assist the storm."
  - (b) " His complexion is perfect gallows."
  - (c) " We are merely cheated out of our lives by drunkards."

### ACT I. SCENE II. 1-188.

1. Relate the story of Miranda up to the time of the opening of the action of the play.
2. What were the circumstances that led to the expulsion of Prospero from Milan ? Can any blame be attached to him ?
3. Explain the following : *bootless inquisition, teen, a rotten carcass of a butt, zenith.*
4. Explain with reference to the context :—
  - (a) " Lie there, my art."
  - (b) " What seest thou else  
In the dark backward and abysm of time ? "
  - (c) " Would I might  
But ever see the man ! "
5. Write in your own words, bringing out the meaning clearly and concisely, the passage beginning  
" I, thus neglecting worldly ends," and ending  
" He was indeed the duke ; " (I. ii. 89-103).

### ACT I. SCENE II. 188-375.

1. What were Prospero's relations towards (i) Ariel ; (ii) Caliban ?
2. What references are made to Prospero's attempts to educate and civilise Caliban ?
3. Name the speaker and the circumstances under which the following passages are spoken :—
  - (a) " How now, moody ? "
  - (b) " I will be correspondent to command."
  - (c) " This island's mine, by Sycorax my mother."
4. Quote and explain allusions to : Neptune, the Bermoothes, Argien, Setebos.
5. Explain the following : *in an odd angle ; tread the ooze ; her grand hosts ; urchins ; water with berries in't.*



## ACT I. SCENE II. 375—end.

1. Describe the landing of Ferdinand and his first meeting with Miranda.
2. Give instances of Prospero's apparent harshness. Why does he assume such a character?
3. "Ariel is imaginary power, the swiftness of thought personified." Illustrate this.
4. Explain the following, giving the context:—
  - (a) "This music crept by me upon the waters."
  - (b) "It carries a brave form. But 'tis a spirit."
  - (c) "Thou think'st there is no more such shapes as he."
5. Quote or give the substance of Ariel's songs in this act.

## ACT I. AND INTRODUCTION. Pages v.-xii.

1. Shew from this Act Miranda's sympathetic nature.
2. How does it appear from this Act that (i) Prospero is a magician; (ii) Ariel is a spirit of fire and water?
3. Explain and give the context of:—
  - (a) "The time 'twixt six and now  
Must by us both be spent most preciouslly."
  - (b) "'Tis a villain sir,  
I do not love to look upon."
  - (c) "At the first sight  
They have changed eyes."
4. Describe what you know of Prospero's magical powers.
5. To what period is the composition of the play assigned? Give reasons briefly.

## ACT II. SCENE I. 1-204.

1. Contrast the conduct of Gonzalo in this scene with that of 'Antonio and Sebastian.
2. Give an account of Gonzalo's imaginary commonwealth.
3. Explain the following: *His word is more than the miraculous harp; weighed between loathness and obedience; bourn, bound of land, tilth, vineyard, none; to excel the golden age; go a bat-fowling.*
4. By whom, to whom, and under what circumstances were the following passages spoken?—
  - (a) "You cram these words into mine ears, against  
The stomach of my sense."
  - (b) "You rub the sore,  
When you should bring the plaster."
  - (c) "I' the commonwealth I would by contraries."
5. Quote and explain allusions to: Dido, Carthage, Claribel.

## ACT II. SCENE I. 204—end.

1. Give an account of the plot of Antonio and Sebastian against Alonso. How was it frustrated?
2. Shew that Antonio is the more hardened of the two traitors.
3. With what unusual meanings are the following words used : *wink'st, distinctly, yield, wink, sudden.*
4. Explain why prose is spoken from 176-196.
5. Describe the character of Gonzalo with illustrations from this scene.

## ACT II. SCENE II.

1. Describe the meeting of Trinculo and Caliban.
2. Shew that drink and its influence constitute an important element in this scene.
3. Explain the following passages, naming the speaker in each case :—  
*A foul bombard ; the dead moon-calf's gaberdine ; a butt of sack ; snare the nimble marmoset ; young scamels.*
4. Explain the allusions to : a dead Indian ; savages and men of Ind ; the man i' the moon ; freedom.
5. Draw a contrast between Caliban and his two drunken associates.

## ACT II. AND INTRODUCTION. Pages xii.-xxix.

1. Shew from this Act (i) Gonzalo's desire to comfort the distressed ; (ii) Ferdinand's manliness ; (iii) Caliban's connection with the earth.
2. Explain the following, giving the context :—
  - (a) " I myself could make  
A chough of as deep chat."
  - (b) " They'll take suggestion as a cat laps milk."
  - (c) " Misery acquaints a man with strange bed-fellows."
  - (d) " That's a grave god and bears celestial liquor."
3. What public ceremony has been supposed to have furnished the poet with the occasion for writing this play?
4. From what sources is Shakespeare thought to have derived his plot?
5. How would an Elizabethan audience regard the magical portion of the play?
6. What evidence do we possess that Shakespeare's contemporaries believed in magic more generally than we do?
7. To what class of plays does *The Tempest* belong? Name other plays of Shakespeare's written about the same time.
8. Give some account of magicians and the spirit world, illustrating your remarks by reference to this play.

## ACT III. SCENE I.

1. Shew from this scene Miranda's sympathetic disposition.
2. How does Ferdinand express his admiration of Miranda, and how does Miranda show her frankness and innocent nature.
3. Shew that Shakespeare attributes some of Prospero's magic art to the power of study and use of books.
4. Explain fully : " I forget :  
But these sweet thoughts do even refresh my labours,  
Most busy least, when I do it."  
What other readings have been suggested for this passage ?
5. With what significations are the following words used in this scene. Quote the line or sentence containing each : *Owed, skillless, hollowly encounter, fellow.*

## ACT III. SCENE II.

1. Give examples of the witticisms of Trinculo the Jester.
2. Describe the plot against Prospero's life and the communication of it by Caliban to Stephano and Trinculo.
3. Explain with reference to the context :  
(a) " If th' other two be brained like us, the state totters."  
(b) " I'll not serve him ; he is not valiant."  
(c) " He that dies pays all debts."  
(d) " This will prove a brave kingdom to me, where I shall have my music for nothing."
4. Explain, giving the derivation where you can : *deboshed, natural, freshes, wezand, tabor.*
5. Describe the effect of music upon Caliban, using, as far as possible, his own words.

## ACT III. SCENE III.

1. What is a Masque ? In what respect does the " living drollery " of this scene resemble one ?
2. How are the crimes of the sinning characters brought home to them ?
3. Explain fully :—  
" whose wraths to guard you from—  
Which here in this most desolate isle, else fells  
Upon your heads—is nothing but heart-sorrow  
And a clear life ensuing."
4. Explain the allusions contained in : *In Arabia there is one tree, the phoenix' tree ; travellers ne'er did lie : a maze trod indeed, through forth-rights and meanders ; mountaineers dew-lapped like bulls : each putter-out of five for one.*
5. Write an account of the scene in which the visionary banquet is introduced.

## ACT III. AND INTRODUCTION. Pages xxxi.-xxxv.

1. What were the usual occupations of the inhabitants of the island ?  
Quote from this Act in illustration.
2. Show that music bears an important part in the action of the play.
3. Quote from the play shewing (i) Ariel's frolicsomeness ; (ii) Caliban's superiority to Stephano and Trinculo.
4. Discuss the character of Prospero (i) as a magician ; (ii) as a father.

## ACT IV. SCENE I. 1-163.

1. Describe the Masque of Juno. For what purpose is it introduced into the play ? To what contemporary event may it bear reference ?
2. Write out the passage beginning " These our actors," and ending " Is round led with a sleep." (148-158.)
3. Quote and explain the references in this scene to Hymen, Phœbus Venus, Dis, Paphos.
4. With what epithets are the following words used : *Hate, disdain, towers, pageant, briars* ?
5. Explain : *Suggestion, mop and mow, flat meads thatch'd with stover, amain, pioned and twilled brims.*

## ACT IV. SCENE I. 163—end.

1. Describe Ariel's treatment of Prospero's would-be murderers.
2. Give examples of puns from this scene.
3. Explain the following, giving the context :
  - (a) " I thought to have told thee of it, but I fear'd  
Lest I might anger thee."
  - (b) " Oh, ho monster ! we know what belongs to a frippery"
  - (c) " We shall lose our time,  
And all be turn'd to barnacles, or to apes  
With foreheads villainous low."
4. Show that Caliban is alive to the necessity of taking every precaution to ensure the success of the plot.
5. Explain : *Played the Jack, jerkin, pass of pate, steal by line and level.*

## ACT IV. AND INTRODUCTION. Pages xxxvi.-xlvi.

1. Explain the following, giving the context in each case :—
  - (a) " All thy vexations  
Were but trials of thy love."
  - (b) " Her waspish-headed son has broke his arrows,  
Swears he will shoot no more, but play with sparrows  
And be a boy right out."
  - (c) " We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep."
2. Shew from this act that Prospero is a human being as well as a magician and has human weaknesses.

3. Sketch the characters of Miranda and Ferdinand, with illustrations from the play.
4. Contrast the characters of Ariel and Caliban.

## ACT V. SCENE I. 1-171.

1. What is the time of action of the play ? Quote from this Act references to the time of day.
2. Quote or give the substance of a passage illustrating the extent of Prospero's power as a magician.
3. Describe the scene in which Prospero reveals himself to the shipwrecked crew.
4. Name the speaker and the circumstances under which the following passages were spoken :—
  - (a) "The rarer action is  
In virtue than in vengeance."
  - (b) "Mine eyes, even sociable to the show of thine  
Fall fellow drops."
  - (c) "I drink the air before me, and return  
Or ere your pulse beat twice."
5. Explain : *Green sour ringlets ; mantle their clearer reason ; remorse ; reasonable shore ; taste some subtilties o' the isle.*

## ACT V. SCENE I. 171—end.

1. Give in your own words a description of the general restoration which takes place in the last Act.
2. Narrate the Boatswain's story of his experiences since the shipwreck.
3. What is an Epilogue ? Give the substance of the epilogue to this play.
4. Explain the following passages with reference to their contexts :—
  - (a) "How beauteous mankind is ! O brave new world  
That has such people in't."
  - (b) "Was Milan thrust from Milan, that his issue  
Should become kings of Naples ?"
  - (c) "O Setebos, these be brave spirits indeed !"
  - (d) "Every third thought shall be my grave."
5. Explain : *No man was his own ; three glasses since ; capering to eye her deal in her command without her power ; bestow your luggage.*

## ACT V. AND INTRODUCTION. Pages xlvii.-lx.

1. In what terms and why does Prospero renounce his magic power ?
2. For what purpose is *rhyme* used in this play ? Show from the nature of its versification that *The Tempest* is not one of Shakespeare's earliest works.
3. Draw a comparison between the two plots described in the play.
4. Write short notes on the characters of Alonso and Gonzalo, Antonio and Sebastian.
5. Sketch the characters of Stephano and Trinculo.



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